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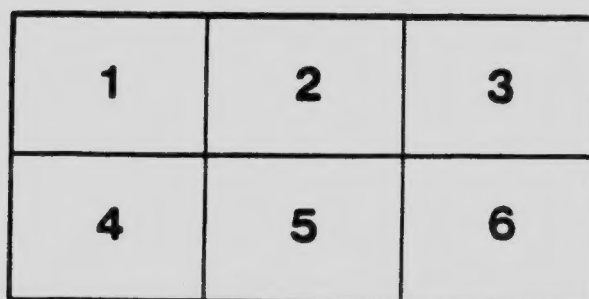
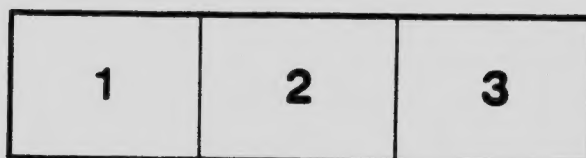
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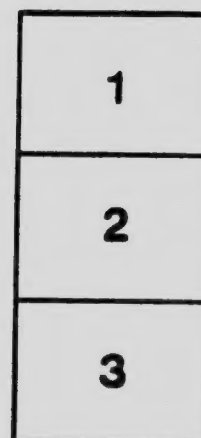
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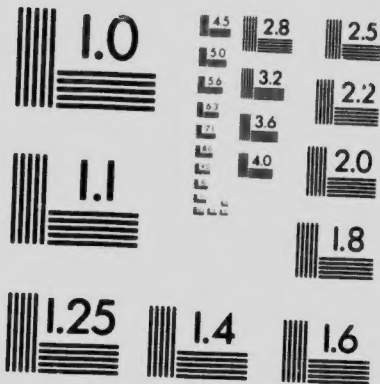
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SIEGBURG GREY STONEWARE.

Beer-pot or *canelle* known as *schnelle*, two views. The decoration consists of three vertical bands of relief ornament, two of which show the arms of England, the date 1573, and the initials H.H. (Hans Helgers). The other has the arms of Spain. Each band is completed below by the figures of St. George and the dragon. Pewter mounts.

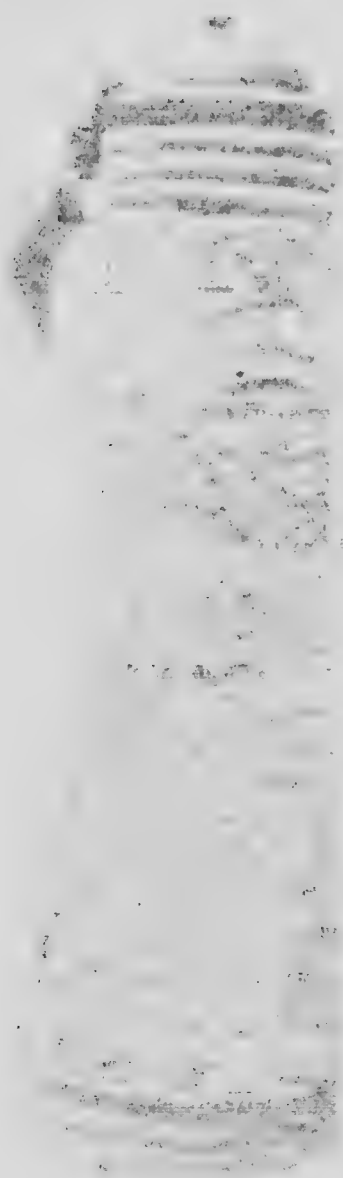
[Frontispiece

THE ABC OF COLLECTING OF ORIENTAL ARTS

BY H. H. H. H.

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THE ABC OF COLLECTING OLD CONTINENTAL POTTERY

BY

J. F. BLACKER

AUTHOR OF "THE ABC OF COLLECTING OLD ENGLISH CHINA"

"THE ABC OF COLLECTING OLD ENGLISH POTTERY"

"CHATS ON ORIENTAL CHINA" ETC. ETC.

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PREFACE

"A THING of beauty is a joy for ever.
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing."

KEATS.

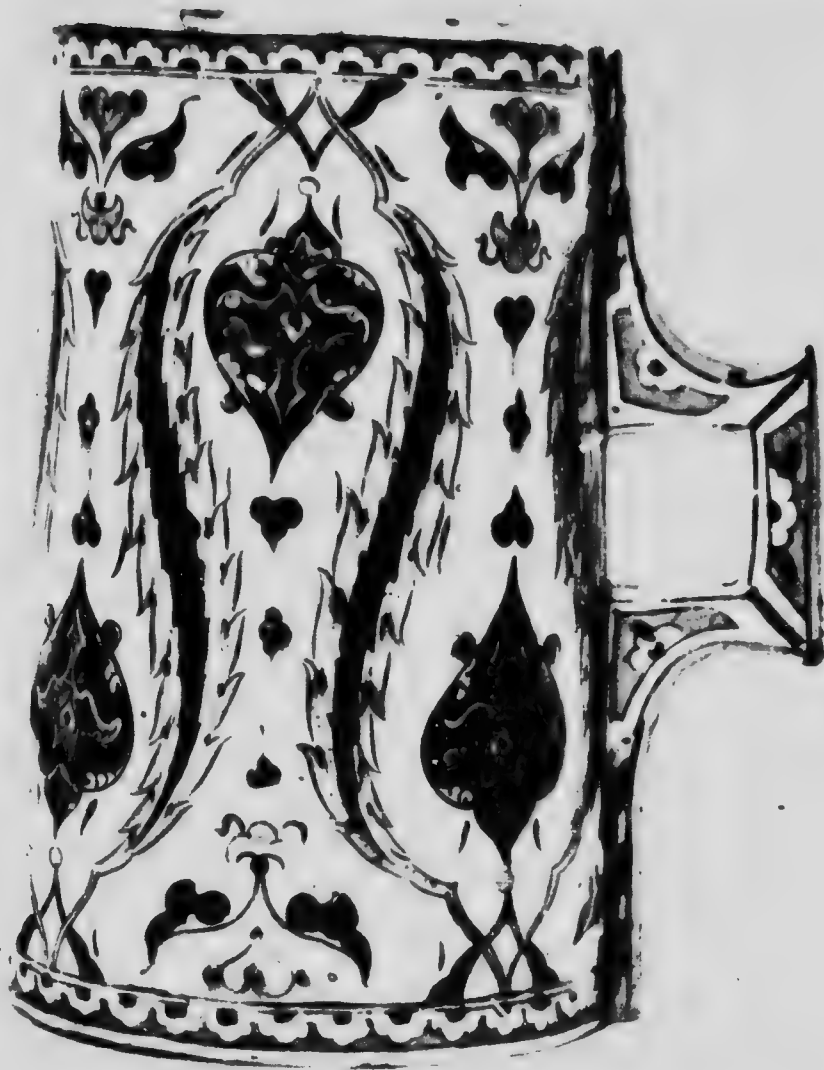
IF the first line of the above extract has become commonplace, the others embody conceptions which raise collecting to a plane higher than mere money-making, where "Art for Art's sake"—another commonplace—inspires those who seek after beautiful ceramic objects displaying the art of the years that are gone, when the old master-potters proposed to themselves an end and directed all their attention to its attainment. Who can gauge the pleasure of one who finds a treasure for which eager search has been made, or the more sober joys of association and contemplation? Or who can estimate the value of such a pursuit as a counter-irritation to the worries of business? The affairs of the professional practising his highly-trained skill, of the merchant, and of the trader, demand an entire devotion and absorption for certain hours daily; exhaustion follows, and there is a craving for something else, a threat of a nervous breakdown. Happy is the man who finds relief in art, and cultivates the other powers of his brain by concentrating them upon his collection and upon the means of increasing it. Why labour this further? Its general application to those who have to work hard is fairly obvious, and examples amongst my own friends and acquaintances afford ample illustration.

Experience has taught me that there are many persons who

own valuable Old Continental Pottery who know very little about it, and, although they are eager to learn, they refuse to buy those costly books in which the desired information is given in most attractive guise. Their aspirations for cheaper literature become a demand which it is my hope this book will supply. My other books have proved acceptable; may this be more so. It does not pretend to be a complete history of Old Continental Pottery, nor a full and entire description of the various wares included in that category; still it will be very useful to those who need it, and more, it may suggest a fresh field to the collector or to the man who requires a hobby.

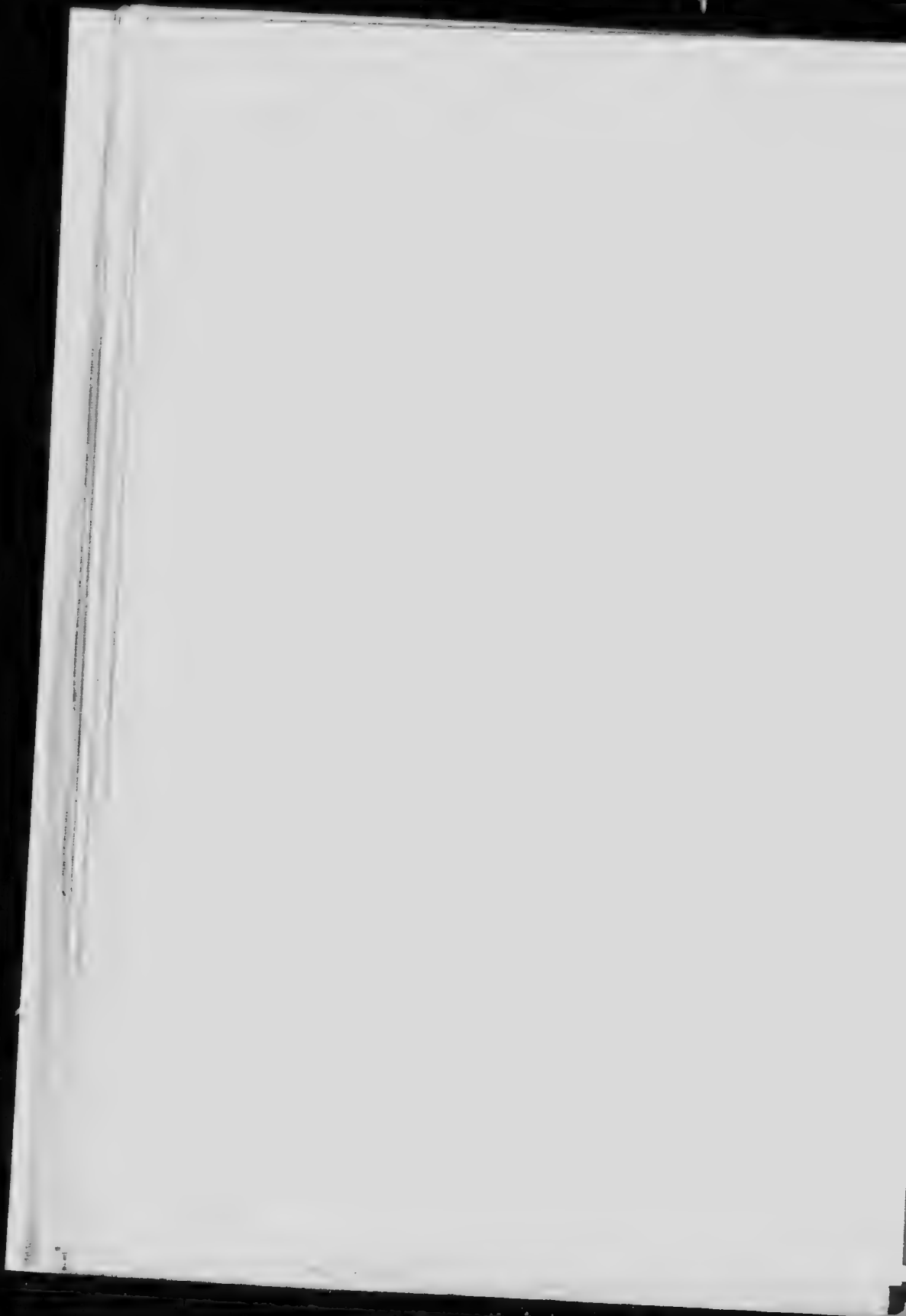
Though delft is a passion with some, and *majolica* with others, there remain the beautiful faïences of France and Spain, of Damascus and Rhodes, of Anatolia and Persia, besides the remarkable stonewares of Germany and Flanders which are commonly known by the misleading name of *grès de Flandre*. In order to save space in describing where the factories in the chief countries were situated, the four maps will be serviceable. In the "Nineteenth Century English Ceramic Art" similar maps received appreciation, which encouraged the production of these, which, taken as a series, are unique.

Permanent record must be made of a letter which came to me from Mr. R. S. Gillett, the Managing Director of Messrs. Horderns, the well-known merchants of Sydney, whom I hope some day to meet. He writes: "Having just finished reading your last three books, I wish to express the admiration I feel for the man who affords us students the opportunity of so greatly adding to our knowledge, and it may encourage you to publish further volumes when you learn of the delight you thus furnish to those who love things artistic." Such thoughtful consideration from an unknown and a busy merchant prompts me to enshrine it here. From Sydney came another letter which my critics might criticise, so I must content myself with thanking the writer, Mr. John Shorter, and his friend Mr. Gillett. Though it is unusual and though it may appear propitiatory, my sincere recogni-



RHODIAN TANKARD.

Decorated with large blue and red leaves and wide palmettes, in slight relief, coloured green and red ; small panels of ornament, flowerets, and leaves in blue, red, and green on the body.



tion is tendered to the reviewers, whose literary comments upon my past efforts have been so fair-minded, for the evident discrimination which they have shown.

Amidst so much encouragement, which includes the approbation of my publisher, this book goes forth to take its place by the side of others that have preceded it, whilst its place on the writer's desk is occupied by its successor, to appear in due time. One new feature in this volume, contrived with the idea of supplying a ready reference to marks and monograms, is an alphabetical list comprising four hundred of them. Time may be saved if they are used in conjunction with the several pages of reduced facsimile marks of the Italian, Dutch, French, Swedish, and other wares. Some of the finest unmarked examples can only be traced by comparison with marked ones similarly decorated, or they may be attributed to a recognised *genre* (*gr.* in the list), being painted in like style.

Besides visiting our national museums, which are full of ceramic treasures, I have seen those of other countries: the German at Nuremberg, the French at Paris—*Musée des Thermes et de l'Hôtel de Cluny*—and at Limoges—*École Nationale d'Art décoratif de Limoges*—where the collections of Jacquemart and his friend Gasnault are on exhibition. From these museums and their catalogues much information was gathered, which has been incorporated in the following pages. My indebtedness to many writers cannot be expressed to them because they have passed away, though they live in their books.

"There is no death; what seems so is transition.
This life of mortal breath
Is but a suburb of the life elysian,
Whose portal we call death."

LONGFELLOW.

No Pantheon with memorial inscription to its great men from a grateful nation is erected to the heroes of peace, but when the very names of once-famed warriors are forgotten, France will remember Jacquemart, Gasnault, Sommerard, and Havard, and we shall not forget H. G. Bohn, W. Chaffers,

PREFACE

C. Drury E. Fortnum, and J. C. Robinson amongst those who have revealed to us the charms of Old Continental Pottery. For the services they have rendered to me, what words would suffice? Here their names are inscribed as a testimony of gratitude. If books could speak, then each of theirs might say: "How many delightful prospects I enfold! How many objects, in the contemplation of which a highly-gifted mind finds the gratification of its utmost wishes!" The thought is a Moorish one inscribed on the wall of the Hall of The Two Sisters in the Alhambra, part of a poem in honour of its builder, the Iman Ibn Nasr. It is applicable to them.

Dealing, as this book does, with the ceramic productions of several peoples through a considerable space of time, various unaccustomed words appear in certain chapters, but no difficulty will be experienced with them. Further, it will not be any disadvantage to the student that some of the information is repeated intentionally and where necessary to prevent turning back. Many of the wood-cuts are from the Handbooks of the Victoria and Albert Museum, where there is a fine collection of faience, especially majolica, which may also be studied in the British Museum. Others are from Jacquemart's "*Les Merveilles de la Céramique*," with additions from various sources, from which come also the beautiful half-tone illustrations. By great good fortune nearly all of the different wares are illustrated in such a manner that where wood-cuts are weak half-tones are strong, and *vice versa*.

To the kindness of those who have read my previous books; of those, too, who engage in the task of reading this as the first of them; and to the assured friendliness of my amiable correspondents, this book is committed:

"and what is writ, is writ—
Would it were worthier."

J. F. BLACKER.

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THE A B C OF COLLECTING OLD CONTINENTAL POTTERY

CHAPTER I

INTRODUCTION

"Scanty the hour, and few the steps, beyond the bourn of care."
KEATS.

THE history and nature of pottery form a subject the materials of which are exceedingly varied, widely scattered, and not easily brought together; they, of course, differ in character with the periods to which they relate, and at certain periods are much rarer than at others. The interest of such a subject must be felt by any one who appreciates Art as the expression of civilisation.

Everywhere in the Old and New World where man has lived, and moved, and had his being, even in prehistoric ages, he has left memorials of his skill in making pottery. Vessels for cooking food and holding it, vessels for drinking, and urns for the ashes of the dead, have been uncovered in the graves, barrows, and tombs of primitive man, whose open fires baked the clay utensils which his father's fathers had only been able to dry in the sun. We are told in Genesis that the whole earth was of one language and speech when men started to build the Tower of Babel, and they said one to another: "Go to, let us make bricks and burn them thoroughly." And to-day bricks are burnt in piles in the open air as well as in the kilns which were devised long

ago, when the invention of the potter's wheel made them necessary.

The wheel and the burning fiery furnace paved the way for ornamentation, which heretofore had consisted of lines—straight, crossed, or zigzag, seldom curved—scratched or pressed in the clay before firing, and these two processes are even now in active operation. Civilisation advanced with man's ability to control a fire and to make it subservient to his will, and progress was slow, for generation after generation passed away after using similar ungainly pots, the paste of which was coarse, and the potting and burning alike imperfect, besides they were porous. Some genius in the Orient displayed marvellous ability in inventing a glaze; then the use of glazes was followed by coloured enamels in the kingdoms of Babylon and Assyria, Egypt and Phoenicia, and Persia and China, whose potters were skilled artisans when compared with those of the Western world—yet no one knows when glaze or enamel was first introduced.

We get a glimpse of the making of enamelled tiles from China, where powdered glazes made with a lead flux were employed. These were applied to the tiles by a method similar to salt-glazing. When the tiles were stacked in the kiln, the fires were lighted, and when the proper degree of heat was attained, the powdered enamel, thrown through openings at the top of the kiln, melted upon the exposed surface of the tiles and coated them with a rich, deep glaze. The bricks of Babylon had a glaze formed from the silicates of soda and lead, coloured green by copper, white by tin, yellow by antimony and lead, and brown by iron, whilst the Egyptian turquoise-blue enamel contained copper and soda. Similar metallic oxides are in use to-day.

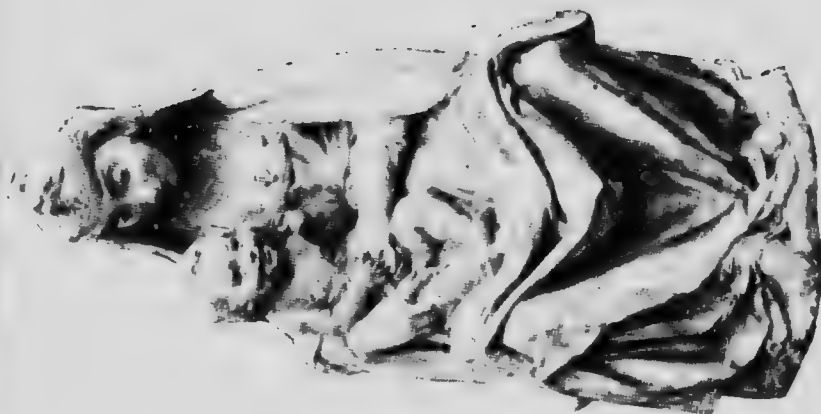
Amongst the Greeks, during the highest development of their art, 700 to 200 B.C., an exceedingly fine black glaze, with a unique lustre, covered ware of classical beauty, whilst the Romans excelled in a glaze described as sealing-wax red, which they brought with them to the places which they saw and conquered. This red Samian ware, decorated with subjects in relief, was rediscovered in the Middle Ages,

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THE MADONNA AND CHILD.

Terra-cotta group ascribed to Antonio Rossellino.



Terra-cotta relief by Andrea Verrocchio.



but the secret of the glaze was lost, and, though fine terra cotta, without any glaze, attracted the attention of great artists like Andrea Verrocchio and Antonio Rossellino, it remained for Luca della Robbia to perfect the tin enamel as a glaze for his terra cotta, and to use it in conjunction with vitrifiable colours. In the various sections the glazes are considered in more detail: let us now examine the paste or body of the pottery itself and determine its classification, into which the glazes enter.

Pottery of the ordinary kind, unglazed, is so soft that it may be easily scratched with a sharp-pointed piece of iron, which has no effect on hard pottery. Between the soft body of a common flower-pot and such hard pottery as stoneware or ironstone are many grades of hardness, whilst the colour of the ware itself ranges from white, through many shades of yellow and red, to black.

Soft, fusible earthenware melts in the heat of the *grand feu*. It includes the following classes:

(a) Unglazed ware, simply baked clay, as flower-pots, architectural and other terra cotta, and common bricks.

(b) Lustrous ware, made of selected clay and coated either with lead or with a silicious or glassy substance.

(c) Glazed ware with a coat of red lead, one of the oxides of lead, later in date than (b) and used on much of the modern ware.

(d) Glazed ware in which felspar is one of the chief constituents.

(e) Enamelled ware, with an opaque tin-enamel glaze, used on most of the faïence. The majolica of Italy was tin-enamelled, but during its later period a final film of lead-glaze or coperta was applied.

Stoneware is characterised by hardness and infusibility, both of which are due to the silica contained in the body. The sub-divisions of silicious ware are:

(a) Coated with a vitreous glaze usually containing lead.

(b) Salt-glazed, generally white, drab, or grey ware, coated with a silicate of soda, derived partly from common salt, partly from the silica in the clay.

(c) Glazed with a mixed glaze, in which the chief elements are soda and oxide of iron.

Many references are made to the glazes in the course of the various chapters, so we may pass on with this note only: for practical purposes there are three classes of glazes—the vitreous or glassy, the plumbeous or lead, and the salt.

Tin enamel has been spoken of as a glaze because it is employed as a covering for the whole surface of the ware. Really an enamel is a glass formed into a flux in which different metallic oxides are present, which give it its colour. Its exact composition, and therefore the nature of the materials used, depends on the degree of colour, fusibility, etc., required. It may be transparent or opaque. If tin is used, a beautiful opaque white enamel is produced, and if tin is added to transparent enamels, as it usually is for this purpose, they are rendered opaque. The oxides of lead or antimony give yellow, that of iron yields red; copper differs in its results according to the degree of oxidation in the kiln. Whilst a beautiful green is one of its products, in a reducing atmosphere it assumes a blood-red colour. Should the firing be changed to a higher degree of oxidation, the colour becomes blue, though the usual blue is from the oxide of cobalt, and aubergine or violet from manganese. A mixture of these different enamels produces a great variety of intermediate colours. The flux or glass containing the colour is reduced to an impalpable powder, and, for brushwork, this is mixed into a paste with oil of lavender, and employed as a paint, then fired and fixed.

When we consider the finished product in its pristine beauty—a vase, it may be, just issued from the kiln—we wonder at the skill of the painter who, as long as the work is in progress, cannot see what the result will be, for his palette, with its special arrangement of colours, bears no resemblance to the display of colours upon pieces when they have been submitted to the kiln, where the oxidising or the reducing fire has an influence upon all of the metallic oxides. The hazards of the firing may be reduced to a minimum, but they are always present, and much havoc may be wrought by a current of air.

INTRODUCTION

17

Those beautiful colours, found in the lustred wares, belong to another class of decoration with metallic colours. Although the secret of the old Italian lustres has been, to a certain extent, recovered, the beauty of the ruby lustre, which is the peculiar characteristic of the works of Maestro Giorgio, remains the admiration of the ceramic world, its iridescent liquidity conferring special distinction upon his larger pieces as well as upon the smaller ornamental pieces, called *amatoria*—generally plates, dishes, or vases—adorned with the portrait and name of the favoured mistresses to whom they were presented by their lovers. Turning to England, in 1810, a Lane End potter, Peter Warburton, applied for a patent for “decorating china, porcelain, earthenware, and glass with native pure or unadulterated gold, silver, platina, or other metals fluxed or lowered with lead or any other substance, which invention or new method leaves the metals, after being burned in their metallic state.” This English lustre is not comparable to the old ruby, nor to the old madreperla, with nacreous reflections; nor is it soft and sheeny like that on Hispano-Moresque ware. We know that precipitate of gold yields the pinks, but what did Maestro Giorgio use? We see the lovely colour in the finishing touches of fine Gubbio ware, the wonder-work of a great artist, and still are left inquiring.

Side by side with this painted and lustred majolica, and, generally, classed with it as majolica, was a coarser ware, *mezzo-majolica*, which had no tin-enamel coating, but one of engobe. This was a semi-fluid earthy paste of whitish or creamy colour, used as a slip to cover the paste or body, upon which, when the pieces were dry enough to handle, designs were scratched with a point which removed the white slip so that the darker body showed them. This scratched or *graffito* or *sgraffiato* decoration was often accompanied by painting like that on true majolica. Such paintings in both cases were on either *terre crue*, raw clay, or *terre cuite*, fired clay. The tin enamel, in the one case, and the slip coating in the other, formed the surface which received the painted decoration. The *graffiti* designs were glazed together with

the paintings by being dipped into a transparent lead glaze, the common *marza-cotto*, over which the lustre colours were applied. Under majolica more is said on these points.

Other methods of decoration led to the application of slip ornament; of ornaments cut and shaped, then applied to the ware by means of slip; of ornaments impressed by means of moulds or stamps upon strips of clay which were transferred to the ware and stuck on by slip; of similar ornaments in relief, moulded upon suitable pieces of clay which were first stuck on the ware and afterwards, when the impression was finished, the surplus clay outside the area of the mould was scraped off by a tool. Wood, metal, stone and, later, plaster moulds were employed to furnish ornament—not always in relief, sometimes in intaglio or *en creux*, that is, hollow—where coats-of-arms and monograms, flowers, foliage and figures, mottoes and inscriptions are seen with many other designs.

Germany appears to have been first in making stoneware and in decorating it with ornaments applied with wooden moulds. Salt-glazed stoneware drinking-vessels—pots, jugs, and mugs—now very much valued, show fine armorial ornament, and rare subjects with figures, all in relief. These will receive higher appreciation still when fuller knowledge and the rich man's purse move in conjunction. Already the old generic name *grès de Flandre* has yielded before the allocation of the wares to their places of origin; already, too, the varying productions of the districts around Cologne and Coblenz, for example, are being traced to the hands that made them, and though the difficulties yet to be overcome are many, the prospects are promising. The stoneware of Flanders, the real *grès de Flandre*, and that of the North of France, take a secondary place now.

Yet France fears no comparison with her faïence. True, one *atelier* followed for some years the Italian style of Urbino; that was Nevers, where a prince's wealth, as in Italy, was devoted to it. Nevertheless the embroidery patterns of Rouen, the bouquets of flowers and the lambrequin style, bear their own distinction—a national one—in which the



RAVEN BROWN STONEWARE.
Beer pot or *schink* with the arms of the Archbishop Elector of Mainz, surrounded by an inscription with the date 1754.



CRUSSEN BROWN STONEWARE.
On four panels of this *schrank* the Evangelists are painted in polychrome enamel; the fifth shows a young woman on a blue ground.



GRENZAU GREY AND BLUE STONEWARE.
Beer jug with a medallion supported by lions, containing a portrait and the arms of Rudolf II, Emperor of Austria, and the date 1694. Grenzau is Grenzhausen.



INTRODUCTION

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Midi and the North of France take their due share with Nevers, above a host of towns scattered throughout the country. Their glory and the glory of French faience was in the blue-painted early ware, and in the later blue and *rouge de fer* decoration with delicate combinations after Bérain and other decorators, because they were French. Yet, another style, the Oriental, always in polychrome, had a success scarcely less brilliant, for which Rouen again deserves most praise.

Elsewhere, as in Holland, and specially at Delft, the Oriental influence was for a time overpowering. Rouen polychrome decoration and Delft ware similarly treated stand together at the head of the faience painted in the style of the Orient: even in their finest blue painting they can hardly be divided. However, to Delft came the best opportunities with the import of the productions of the Chinese and Japanese potters by the ships of the Dutch East India Company. For over two centuries, ending about 1813, the little town, whose population was never more than 25,000, made the ware which gave its name to the tin-enamelled pottery made in England from about the middle of the seventeenth century—to Lambeth delft, Bristol delft, Liverpool delft. To us Delft sent Jan Ariens Van Hamme(n), a noted potter, and one whose work at Lambeth is ill-defined. Did the brothers Elers come from Delft, where the red-ware teapots were also made, about 1658? Are the initials I. F. for Johannes, *i.e.* Jan, Filippus, the J being an I? John Philip Elers probably used the mark I. F. A Dutchman declares it is so, and we have every reason to think he is quite correct, though we have no present proof that the Elers were Dutchmen from Delft.

We look at home and regret the paucity of information regarding the men who made Bow china and painted Battersea enamel and the like. Where are the records? What do we know of the delft of Wincanton in Somerset? These and other questions arise when we think of the men to whom we owe so much for their researches into old Continental pottery, such as M. Jacquemart and his friend M. Gasnault, and M. Havard, as well as those whose names appear

with these in the Preface. More recently, in Germany, the faience of Hanau and Frankfort has been investigated with striking results, and that nation, with its admirable system of education, is developing the taste for collecting, bidding against the world for what it wants. The United States of America, through its millionaires, is accumulating the treasures of the Old World, its busy rich men finding that collections of pictures and all objects of art furnish the relaxation they require, and they rejoice in them entirely as being also a *cachet* of culture. And, most recent of all, Australia has been attracted by the same desire to possess old things, for Mr. John Shorter (September 1912) cites one store where 2,090 articles—objects of art—were sold during the first month. Needless, then, is it to say more, for the conviction is forced upon us that, as wealth and knowledge increase, collections multiply; and if one proverb could be a continual caution to the beginner in buying it is this: "Wisdom resteth in the heart of him that hath understanding."



CURIOUS SALT-CELLAR DECORATED WITH COLOURED ENAMELS.

In the Lambeth section, British Museum, described as being after the style of Falissy ware.

CHAPTER II

FRANCE : HENRI DEUX WARE, ETC.

DURING the sixteenth century, in France, the potter's art was patronised by François I., who secured the services of Girolamo della Robbia for the decoration of his Château of Madrid at Paris, which was destroyed in 1792, the faience plaques being broken to pieces. The master-potter died in 1567, twenty years after his patron had passed away. If he had lived in France during those years, he would have seen the whole of the reign of Henry II., the son and successor of François, and he might have known his wife, Catherine de' Medici; for Luca della Robbia was employed by the Medici at Caffaggiolo. Indeed the patronage extended to the fine arts by this noble family conduced in no small measure to the Renaissance in Italy, the effects of which extended to France, where majolica was made by artists, who brought their art with them from Caffaggiolo, from Faenza, Gubbio, and other *fabriques*. But curiously enough, only one French *fabrique*, at Nevers, continued the manufacture of majolica in the Urbino style for a long period. Traces of its making have been found at Lyons, Amboise, Croisic, Rennes, and elsewhere.

Before sketching the other styles of French faience besides the Italian, we have to consider one which stands alone in a class by itself—the inlaid faience of Oiron, also known as Henri Deux ware. The illustrations will show something of the beauty of the designs, something of the character of the inlaying and modelling, but you must visit the museums if you wish to understand the nature of the white clay, the quality of the glaze, and the astonishing skill displayed upon



FRANCE : HENRI DEUX WARE, ETC. 23

the inlaid ornament—of the richest quality, peculiar, individual, unique. Accompanying this red-brown inlaid work



HENRI DEUX WARE.

Drinking-vessel with a spout, *biberon*, with intricate designs in inlaid falence. The three interlaced C's or crescents were a favourite badge of the king, Henri Deux.

are masks and mouldings in relief, scrolls and figures of Cupids, and often there is a medallion in the centre of the

piece upon which appears the usual device of the three interlaced crescents of Henry II., who died in 1559, after reigning twelve years. Such ceramic art must have been the work of a great master, though who he was still remains doubtful. Let us examine the evidence which has been discovered by M. Fillon.

He carried out his researches at the castle of Oiron, near Thouars, and traced the existence from the early years of the sixteenth century of a *fabrique*, which had been established under the protection of Hélène d'Hangest, the widow of Arthur Gouffier, Grand Master of France, the mother of

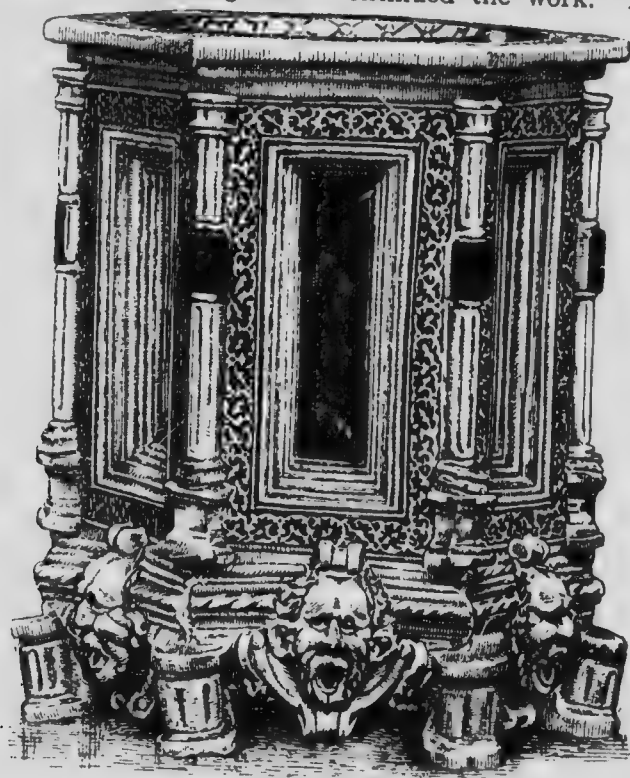


HENRI DEUX WARE.

A salt-cellar or mortar with inlaid and modelled ornament. A circular cup or tazza supported on a wide cylindrical stem is flanked by four square pilasters. Two large masks project on two sides, and four cherub's heads are affixed near the rim, midway between the pilasters. Height, 8 in.; diameter, 5½ in.

the Grand Equerry or squire, and the governess of Henry II. This dame, who lived during the summer at the castle of Oiron, which she and her son Claude beautified, converted a part of her home into an *atelier* for pottery. In the year 1529 she made a gift of a house and an orchard to a French potter named Cherpentier, whose kilns and workshops were there established. Associated with him as director was Jehan Bernart, the keeper of the library at Oiron, who, aided by Hélène d'Hangest, chose the designs, the coats-of-arms, the monograms, which decorate the greater part of these precious objects, which were presented to her friends, neighbours, and

tenants as tokens of her esteem and as rare specimens of faience from the *fabrique* with which she, as patron, was connected. When she died in 1537 her son Claude Gouffier assumed the patronage and continued the work. To him



HENRI DEUX WARE.

One of the six or seven known specimens of salt-cellars, all differing widely in details of mouldings and inlays. In the centre, through the openings, may be seen a group of three amorini, sitting back to back, with their arms interlaced. In the bowl at the top the interlaced crescents of Henri Deux are sometimes found, and rarely, the salamander in flames, the cognizance of François I. Height, 4 in. ; width, 3½ in. Hamilton Palace Sale, sold for £840. One resembling this in the Victoria and Albert Museum cost £300.

must be ascribed many of the examples of this faience which have been preserved to our days.

Shortly related as is the story, it tells nothing of excavations nor of finds of fragments of old ware *in situ*. The tiles of enamelled pottery shown at the Cluny Museum, which came

from the castle of Oiron, are specimens from the oratory. Each tile bears one of the letters of the motto of the Gouffiers, the lords of Oiron, *HIC TERMINUS HAERET*; but though they are decorated with arabesques and wreathed designs, there appears to be little to connect them with the ware, though it is assumed that Bernart designed both. Bearing in mind that the dame died ten years before Henry II. ascended the throne, the crescented *Henri Deux* ware, if a product of Oiron, must have been made under the direction of her son. No particulars of the potter Cherpentier, the man into whose hands fell all of this intricate and difficult work, are available. The grooved or sunken patterns into which the reddish clay was inserted are exceedingly complex, recalling the work of an inlayer in metal; the masks, scrolls, straps, and Cupids are reminiscent of the silversmith. All these considerations suggest doubts, in the absence of proof from excavations on the site of the old works; for in a rural district an almost unknown potter, engaged in producing a new ware with original decoration, must have created heaps of "wasters." No uncertainty surrounds the fact that, regardless of its name, the ware is French, a marvel of that ceramic art which, like its maker, was a bird of passage, without father, without mother, and without descent.

As the various styles of decoration of the other French *faïence* are treated more fully under their separate sections, we need only point out that the lesser *fabriques* adopted the designs of the greater, and where no mark was used their finest productions cannot be distinguished the one from the other. China, Japan, and Persia were the countries from which came the original designs used in the decoration of French wares, outside those already mentioned. The Far East supplied porcelain and pottery, the Near East *faïence* and textile fabrics, carpets, embroideries, and the like. Yet due regard must be paid to the influence of the home artist in gold, silver, and enamel, for more or less it affected the potter, because he imitated both the forms and the decoration which appeared upon metal-work.

One *genre* of Rouen was this reproduction on *faïence* of

large flowers, bouquets, and curved strokes, such as are seen on old silver. But the distinct type of Rouen is embroidery patterns, known as lambrequins and lace. These were imitated in many French towns, and beyond, in Holland and Belgium. Fine pieces in blue, red, and gold from Delft vie with this class of Rouen faïence. From the Oriental original another *genre* was developed, in which the cornucopia occupies a conspicuous part—hence its name, *à la corne*.

Nevers, like Rouen, borrowed mythological and familiar subjects and surrounded them with large flowers, in imitation of the Italian school, but it also maintained its unique position in France with regard to majolica; it made ware decorated after that of Urbino. The distinctive type of Nevers ware is that which has its white enamel painting on a blue enamel ground. The blue is styled *bleu de Perse*, though it is



HENRI DEUX WARE.

Candlestick with wonderful modelling and inlaying, which characterises most of the specimens, less than sixty, which are known to be extant.

very like the blue enamel used by enamellers on metal in France at that time. Yet the Persian character of much of the decoration cannot be denied. Recognising white on a blue ground as typical Nevers decoration, it must be remembered that blue on a white ground was also extensively practised as an effective form of ornament, in Chinese figures, chases of wild animals, peacocks, and flowers. Then note the rococo or *rocaille* forms of handles and knobs, which, with much besides, marked the eighteenth century as the period of rococo. *Roche* and *coquille*, rock and shell, gave rise to much curved decoration, in a general reaction against the straightness and stiffness of former times.

In the south, at Moustiers and Marseilles, the *genre* Bérain distinguished the wares which were painted in blue with designs after that master of decorative ornament, whose graceful figures and lambrequins were especially favoured at Moustiers. Figures playing various instruments, grotesque figures and chimeras, shared the artist's schemes with porticoes, coats-of-arms, and flowers in bouquets and garlands. Marseilles had a *genre rocaille* painted in rose *camailieu*, with ornament in relief and flowers in colours. Similar polychrome decoration accompanied openwork ornament. Much of the faïence produced at these two places corresponded in the style of its painting, but the sea-port excelled in its fine figures of animals, fruit, etc., modelled and coloured after nature. Pass now to Strasburg.

After the capitulation of Paris, on January 25, 1871, when peace was concluded between France and Germany, the reunion of Alsace and German Lorraine with the German Empire was completed. Hence Strasburg and Metz, their fortified capitals, with several towns in which faïence was made, became German, though they were French when they made the faïence. It remains French because of this, and Strasburg had then its peculiar *genre*, a decoration which falls below that applied to porcelain and does not quite reach the beauty which results from the enamelling of the muffle oven. In the ordinary ware, the flowers in colours are outlined in black and somewhat carelessly painted; but the best ware, with its fine red and brilliant green, its good paste

and glaze, and its ornament in relief, made a reputation to which its many imitators testify. One of its most charming creations was its baskets, round or oval, with open-work and trellis-work and flowers in relief.

The map of France shows nearly every town which was authorised by letters patent to undertake the establishment



HENRI DEUX WARE.

Tazza or shallow bowl, richly adorned with masks and mouldings in relief and flanked by three detached scrolls or consoles. The exterior is entirely covered with inlaid ornament of the most elaborate character, in the red tint. The interlaced crescents of Henri Deux are inside the bowl, where the decoration is equally rich. Height, 4 in.; width, 5½ in. Hamilton Palace Sale, sold for £1,218.

of a *fabrique*. Little or nothing else is known of some of them, but it is quite possible that local discoveries will yield information in the time to come. Local records, the identification of a local mark, the wasters, and the broken fragments found in the ruins of the old works, may be waiting for the man who will follow the example of Jacquemart and other distinguished Frenchmen, whose debtors we remain.

CHAPTER III

PALISSY WARE

PALISSY tore up the floors, broke up the chairs and tables, and burnt every bit of fuel he could find, before there came forth from his furnace the white enamel—the long-sought secret—which brought him fame and fortune, after he and his family had been reduced to the direst poverty due to his neglect of his work as a glass-painter whilst devoting himself entirely to his discovery. The story is romantic, but we will leave it: he succeeded at last, amidst innumerable difficulties. That must be said in his praise, as indeed it is his justification. The romance yields to a few simple facts: he was a great potter and chemist, one of the great masters in industrial art, and he professed the reformed religion. His variegated enamels are diversified considerably.

Bernard Palissy was born at Agen on the Garonne, just eighty miles from Bordeaux, about 1509. In his native town he learned the art of glass-painting, a profession which he practised at Saintes, a town situated to the north of Bordeaux, nearly seventy miles distant. Here, at Saintes, he resided in 1540, shortly after his marriage, when his wanderings through France and Germany ceased, and he settled down to earnest work. His own writings tell us about his life and his many trials, which began shortly after his arrival at Saintes, where some one showed him "an earthen cup, enamelled with much beauty," which was the cause of all his troubles and the inspiration of all his success which resulted after seventeen years of effort.

When François I. of France died, in 1547, there was no little enamelled earthenware made in that country, and imported

Italian majolica was very rare and costly. The Portuguese had only just begun to bring Chinese porcelain from their new settlement at Macao, their small island possession at the mouth of the Canton River. We do not know the origin of the "earthen cup" which fascinated Palissy. He omits that in his book "*L'Art de Terre*," but he states one thing clearly :



The dish is ornamented with reptiles, fish, shells, plants, etc. Length, 27 in. ; width, 16 in. A river or brook flows round the bottom of the dish, leaving as it were an island in the centre ; on this is a large snake. In the river are fish, pebbles, crayfish, etc. The broad margin of the dish represents a sloping bank, on which are reptiles, shells, etc., with plants. The ground of the piece is dark blue, and the animals, etc., are enamelled in their proper colours. The reverse is enamelled with variegated colours, in which a rich chocolate predominates. This furnishes a type of the so-called "rustic figulines."

The ewer or *asiguera* is 8½ in. long and 11 in. high. The body is decorated on each side with a cartouche, on which are recumbent nude female figures, one representing the goddess Flora, the other a river nymph. The illustration fails to show the beauty of the decoration. The ground is dark blue transparent enamel, and the various ornaments display fully Palissy's enamel palette. Both pieces were in the Soulages collection.

he was told that the white enamel was the basis of all the others. During many long years he never swerved from this quest, and when he found his first partial success, which he

describes as "tolerably well," he found, too, new energy and new enthusiasm to carry on further experiments, until his heart's desire was accomplished. Honours came to him. Further honours were in store, but on the horizon the signs of a coming storm could be detected, portending religious persecution and that dreadful tragedy, the massacre of the Huguenots on St. Bartholomew's Day, 1572. Palissy was a heretic: he had to quit Saintes for Rochelle, and afterwards Rochelle for Paris, where fortunately he obtained the protec-



PALISSY WARE.

A characteristic dish with raised ornament.

tion of the Constable of France, Anne de Montmorency, whose influence sheltered him.

That nobleman secured for him an appointment from Catherine de' Medici, wherein Palissy was styled *l'inventeur des rustiques figulines du Roy et de la Royne mère*. In Paris he delivered a course of lectures on scientific subjects, which were published in 1580. His early studies in geology, natural history, and philosophy assured his position as a scientist, but if he had not been specially protected by Catherine de' Medici, solely because of his fame as the Royal potter, he would have been killed in the massacre of the Huguenots. In 1585, under Henry III., he was thrown into the Bastille on a charge of heresy, where he died four years later. His portrait, pre-

served in the Hôtel de Cluny, shows the master richly dressed in silk ornamented with gold, so that we know something about the honours which came to him.

The original works of Palissy, especially of the purely ornamental class, have become exceedingly rare, and they are much in demand, regardless of price. The persistence with which they are imitated in recent days shows the favour of which they are the object, but the master had some descendants who continuing the *fabrique* after his death, at first



PALISSY WARE.
A rare dish.

maintained his high standard of production, so that their work may be confounded with his, although they scarcely present that perfection for which he was so justly famous. These are the qualities which distinguish pieces from his hand: a sharpness and clearness of execution; a perfect adhesion of the colours, applied with the utmost precision; a ringing strength and firmness in the ware itself; and a wonderful fluidity and smoothness in the glaze. Whether we consider the rustic pieces, those with subjects in relief, or those decorated with purely ornamental designs, alike they command our admiration. Beautiful dishes with a mottled glaze as harmonious as vigorous, with reptiles, shells, and fishes, without doubt modelled after nature; charming baskets with

masks and wreaths, where the plastic artist has seized every opportunity to display his talent—these reveal Palissy at his best, original, precise, unsurpassed.

M. de Lamartine, the great French author, has rendered a vivid testimony to his eminent compatriot, who has been called "the patriarch of the workshop," showing how to exalt and ennoble any business, however trivial, which has labour for its means, progress and beauty for its motive, and success for its end. Lamartine's eulogy adopts another form which is as eloquent as it was deserved:—



PALISSY DISH OR PLATEAU.

With relieve subject representing Venus on a couch surrounded by amorini.
One like it in the Victoria and Albert Museum cost £112.

"Bernard de Palissy is the most perfect model of the workman. It is by his example, rather than by his works, that he has exercised an influence on civilisation, and that he has deserved a place to himself amongst the men who have ennobled humanity. Though he had remained unknown and listless, making tiles in his father's pottery; though he had never purified, moulded, or enamelled his handful of clay; though his living groups, his crawling reptiles, his slimy snails, his slippery frogs, his lively lizards, and his damp herbs and dripping mosses had never adorned those dishes, ewers, and salt-cellars—those quaint and elaborate

PALISSY WARE

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ornaments of the tables and cupboards of the sixteenth century ; it is true nothing would have been wanting to the art of Phidias or of Michael Angelo—to the porcelain of Sèvres, of China, of Florence, or Japan : but we should not have had his life for the operative to admire and imitate."

CHAPTER IV

ROUEN

IN the official records of the scrivener of the city of Rouen, under the date of March 7, 1548, Masseot Abaquesne, enameller on pottery, acknowledged the receipt of a hundred gold ecus for a certain number of enamelled pottery tiles, made for the high and puissant Lord Messire the Constable Anne de Montmorency, Grand Master of France. Many of these tiles, made at Sotteville-lès-Rouen, from 1542 to about 1550, are shown at the Cluny Museum at Paris, having been brought from the château of Écouen, and they prove the existence of enamelled pottery at Rouen at the time when Bernard Palissy was carrying out his experiments at Saintes and invented the same art.

The *fabrique* of Rouen had a considerable influence over the ceramic productions of France. Not only was it established before that of Nevers, but its style of decoration became the object of almost universal imitation. Belgium, Holland, and even Italy multiplied varieties of a *genre* which Lille, Paris, St. Cloud, and Marseilles copied readily in order to meet the public demand. Thus it happens that Rouen is awarded the first place amongst the potteries purely French, and it maintained this position during the seventeenth and eighteenth centuries. Between the record of the tiles of Abaquesne, some of which are inscribed A ROUEN 1542, and the granting of a licence to Nicolas Poirel in 1646, a hundred years elapsed in which we have no proof of a sustained manufacture. From that date to 1673, when a similar privilege was granted to Louis Poterat, the *fabrique* produced a great number of

armorial dishes painted in blue, and others where the cobalt was associated with an intense red—*rouge de fer*.

The licence of Poterat gave him authority to make porcelain, violet faïence, painted with white and blue and with other colours, like that of Holland, which evidently refers to delft with polychrome decoration. In 1699 Poterat was established at St. Sever, and it is said that at Rouen two thousand workpeople were employed in making faïence, notwithstanding the exclusive rights of Poterat. M. Jacquemart formulates his opinion that neither at Rouen nor at Nevers was there a factory mark. It is rivalry and competition which impose the obligation of a distinctive sign, which is not required by a unique establishment, nor by one which has a large number of customers. Perhaps this may be the reason why the early ware has no mark, though one name, "*Brument 1699*," occurs, and with it the earliest date.

Before 1699, another potter, M. Guillibeaux, reached eminence. He was the maker of a service for François Henry de Montmorency, Duke of Luxemburg, whom Louis XIV. appointed Governor of Normandy in 1690; but he held that high office for five years only, when he died. During his term, the



ROUEN.

Bust on pedestal. An exquisite specimen of colour painting upon faïence. One of the finest works in the world.—V. & A.M.

work of Guillibeaux was completed—fine plates, dishes, etc., painted with his coat-of-arms, and a grand fountain, which may be seen at the Cluny Museum. The polychrome decoration became a type from which developed the Rouen style *à la corne*, marked by the cornucopia, and another with quivers, birds, and insects, which, with other forms of



ROUEN.

Jug, helmet-shaped, or *buis* illustrating the style of decoration in *lambrequins*.

ornament, will be considered later. Some pieces from the *atelier* of Guillibeaux bear the mark GS, and others E.G, GM, G; but there appears to be some doubt with regard to other marks with G which appear in the list of the Rouen marks. * One piece had a mark *Mrs. Guillibeaux*.

The first privileges were granted to Poirel and E. Poterat, but by later decrees other potters received authority to make faïence: L. Poterat, Levavasseur, Pavie, Malétra, Dionis, Lecoq de Villeray, Picquet de la Houssiette, and de Bare de la Croizille. Then, as the commercial manufacture extended,



ROUEN.

Bowl painted with the cornucopia in the style known as *à la corne*.

more names appear. Amongst them in 1788 may be mentioned Belanger, Dubois, Dumont, Flandrin, Hugue and the widow Hugue, Jourdain, la Houssiette, and Vavasseur. It will be noticed that the two last names occur also in the earlier list. M. Sturgeon made earthenware in the English fashion.

In 1791 the number of factories had increased to sixteen, but the potters and artists who worked at Rouen and St. Sever remain for the most part unknown, in spite of the number and the variety of the initials and monograms which are found on the reverse of a large number of pieces. Some of the very best work, about 1725, is attributed to Pierre Chapelle, who was employed by Madame Villaray at St. Sever, as well as to Dieu and Gardin, who are not mentioned in any list. It is probable that in those instances the artists used their own special or private *ateliers*.

The method of classifying the marks according to the style



ROUEN.

Sabot in falence with decoration of lambrequins and a basket of flowers.

of the decoration is one adopted by M. Jacquemart, and we cannot do better than follow such a guide. It is not easy to explain terms such as *lambrequins et dentelles*, but a glance at the illustrations of Rouen ware will show quite clearly the ornamental strips, with arabesque designs, somewhat resembling scallops and other forms of lace, upon a dark ground. This decoration, modified from Oriental sources, shows the influence of Bérain and other French designers, who were responsible for the introduction of baskets of flowers, which formed the central ornaments, and of wreaths and branches of flowers, painted in blue, blue and red, or polychrome.

From the same Oriental source came another style, in

which the cornucopia formed the leading feature, from which issued stems bearing the flowers of the peony, pomegranate, and pink, whilst above and around were birds, butterflies, and insects. Sometimes, too, we find that fanciful rock-work which is so often a part of the design in old Chinese porcelain. This Rouen style *à la corne* was nearly always painted in polychrome.

Remembering the analogies between the productions of this and other towns which copied them, and the factories which received legal sanction of whose wares we are ignorant, the several *genres* of Rouen ware require little further attention. First comes the *faïence*, decorated with *lambrequins*, garlands of flowers, etc., in blue, blue and red, and simple polychrome, which has a sub-section painted with blue and black, and another in which a brilliant green, *vert de cuivre*, appears in the polychromes. Next arises the Oriental-Rouen, the chief decoration being the cornucopia or horn of abundance, charged with pomegranates and flowers, with birds, butterflies, and insects painted in vivid polychrome. This has a sub-section in which lemon yellow confuses Rouen ware with that of Sinceny.

The known marks are few: *faït à Rouen 1647* is said to belong to Poterat; *Mrs. Guiliibeaux* has been given; *Borne, Pinxit Anno 1738*; a badly written *Vavasseur*, with old-style f for s; and *Dieul*, an artist, *Dieu*, with a flourish like l at the end of his name, who painted some of the cornucopias. With such slight material the collector must be content, relying upon the judgment which alone can be formed by an intimate acquaintance with the ware as evaluated in the museums or in the cabinets of the cognoscenti.

The two pages following show the marks ascribed to Rouen.

*With lambrequins, baskets, garlands etc., in
blue, blue and red, and simple polychrome*

A BB^m A B4 CH #C#

C₁₅ F⁺ G GR GB
7

GP +GL* GL GM^o

GO GS GS GW G3

G3 h₃ Pl PP R

S. S₃ VP WB
B 7 32

In blue, heightened with black.

DD DV MD PR MP MS

In polychrome with green.

h M Mo Mo A

In Oriental style. polychrome.

CO E~~es~~ E dieuf dieuf

DL D GE Gi n2#

Gm Gm GS GS h Hc

HA HT MD MD

PA PC PC R:D
1765

*In the same style. but with a yellow
which is also found on Sinceny fauence*

33 BB DB P. GA GD

G3 h · · I I M M Mv

P·A·T 1776 P·C P·C P·D

RD Ro S3 W Gt V

W Jh X 3·R· ♦ GN ♦
♦ 1733 ♦

CHAPTER V

NEVERS

THOUGH this locality had a great influence over the production of faïence in France, the initials and monograms placed upon it are, for the most part, as inexplicable as those of Rouen. For some years Nevers produced imitations of Urbino decoration upon its ware, till 1602, when the brothers Conrade, who came from the small town of Albissola, between Genoa and Savona, settled there, and established a factory, in 1608, at the Rue St. Genest.

The developments during the seventeenth century were considerable, for in 1632 B. Bourcier, enameller, commenced business, whilst twenty years later Mambret opened the works, *L'Ecce Homo*, and P. Custode and his partner started operations at the sign *L'Autruche*. The successors of the Conrades and the other firms met with further competition in the eighteenth century, for in 1716 (cannot appears in the list, in 1725 P. de Chazelles, and in 1743 there were at Nevers eleven firms making enamelled faïence. In May of that year a decree was promulgated deciding that no more should be established, and fixing eight as the number for the future. Presently the whole of the names from the early archives will be given; now follows an account of the wares produced, which come under three classes which mark three periods.

In the first, to which reference has been made, the Italian influence attaches itself to all those pieces which in form and decoration recall the traditions of the school of Urbino of the sixteenth century. The second, as at Rouen, is easily distinguished by the designs, sometimes mythological, sometimes social and familiar, both surrounded by garlands of

large flowers, in which decoration blue and manganese violet are dominant. Owing to the high temperature at which the



NEVERS FAÏENCE.

A large ewer painted with ornaments and flowers, in blue and red, partly fluted, and a mark under the spout-maker's mark, G.S. Sold with the dish. 19 1/2 in. diameter, at the Hamilton Palace Sale, for £152 5s.

OLD CONTINENTAL POTTERY

Nevers ware was fired, the enamels were very limited in number, which obtains everywhere when the decoration is exposed to a great *feu*. Hence the beautiful *rouge de fer*, the iron-red which distinguishes the Rouen faience, does not appear here, the place being filled by a rich orange-yellow. The third type, the Oriental, is curious, striking, and also



NEVERS.

Jar painted with flowers in white enamel on a dark blue ground—*bleu de Perse*. Yellow flowers were also painted upon various coloured grounds, but blue was most used.



NEVERS.

Faience decorated in the style of Italian majolica.

easily recognised. The blue of Rouen was an attempt to reproduce the Chinese blue of the Kang-he period, but the blue of Nevers was an enamel blue, known under the name of *bleu de Perse*. The origin of the peculiar violet-blue enamel is unknown. Perhaps it was an attempt to copy the Chinese *mazarine* blue. In any case, the Persian style of decoration was favoured at Nevers; flower ornament with twisted and pointed leaves, and with birds and insects, is more prevalent than the ornamental combinations—*lambrequins et dentelles*—

so popular at Rouen. Upon the blue ground of the Nevers faïence the designs are applied in pure white, or in white associated with a soft, or an orange, yellow. The Persians apparently enamelled some of their pottery in blue, and decorated it with white. Yet it must be stated that the tulips and other flowers of this French faïence bear a closer resemblance to the bouquets of contemporary enamellers than to the productions of the Oriental artists.

The decadence of Nevers was marked by the production of inferior ware, in which art played a secondary rôle. Ordinary articles for common use were manufactured in large quantities in the eleven factories which at the time of the French Revolution were in active operation, though much of this inferior quality may be attributed to the town of La Charité-sur-Loire, which can be regarded as a dependency of Nevers at the poorest period of its production, in which the Rouen decoration was imitated, whilst all the early styles degenerated.

From 1608 to 1761 the following names appear in the list as successors of those who have been mentioned: Garilland, N. Hudes, and his widow Champroud followed the Conrades; Moreau and Champesle came after Bourcier; Chevalier and Lestang after Mambret; Enfert after Custode and his partner Godin; Bonnaire after Chazelles; and them come the factories established after 1743. As these do not appear amongst the scarce signatures



NEVERS.

Vase decorated after the Italian style, which, in France, was followed by the Nevers painters upon faïence.



NEVERS (?).

Ewer and dish of elaborate shape and decoration. Both pieces are fluted and painted with birds and flowers in colours on a black ground. Hamilton Palace Sale, sold for £210.

and the marks which are exceptionally rare, we will consider a few of those which have been identified by Jacquemart and others.

The most ancient dated specimen was "*J. Boulard à Nevers, 1622,*" which is reproduced at the head of the Nevers marks. This name was found on the back of a figure of the Virgin, and has a special interest because it was produced in the *atelier* of the Conrades. Another employé at the same place was Denis Lefebvre, whose initials DLF in a monogram, with the date 1636, are also given. H·B 1689 are the initials and date of statuettes by Henri Borne, whilst another statuette of St. Stephen with *E. Borne 1689* indicates a work by a member of the same family. (See page 67.)

The fabrique at La Charité-sur-Loire from about 1788 produced ware in the style of Nevers, and, in addition, a large number of plates decorated with subjects relating to the Revolution, painted in colours on a white ground.

CHAPTER VI

MOUSTIERS

TOWARDS the end of the seventeenth century, and during the whole of the eighteenth, important manufactures of decorated faïence were in full swing at Moustiers, a small country town amongst the mountains in a picturesque corner of the department of the Basses-Alpes. Marseilles was making similar ware during the same period, and, curiously enough, the Clérissy family of potters furnished the first recorded names in both towns, as we shall see; but it must also be noted that other potteries were distributed over Provence, inspired by the productions of these two great centres.

The characteristic of the faïence of Moustiers is its beautiful decoration, at first in blue *cameïeu*, then in polychrome, painted on a ground of white enamel, very pure and full. This decoration was executed upon *émail cru* and fired at the *grand feu*, a process which allowed no retouching, and which permitted the employment of but few colours, whilst decoration on the *émail cuit* allows many more to be used and fixed at a lower temperature. On the *émail cru* the firing causes the colours to sink into the body, whilst when they are painted over the glaze they only adhere to the surface just as in painting on porcelain.

In the archives of Moustiers the qualification of faïencier was given to Pierre Clérissy in the year 1679. Before that date he was mentioned as a potter. Three years later François Viry, a painter of Riez, was engaged "to serve duly and well for the painting of faïence." It is very difficult to determine the pieces made at this first period.

When Jean-Baptiste and Gaspard Viry, sons of François, became the chief decorators at Moustiers, some fine work was executed, such as beautiful basins, with lion's masks and clawed feet, with free ornament; fine large dishes, both round and oval, with biblical and mythological designs, after Frans Floris or Merian, and hunting scenes after the engravings of Tempesta, including the "Bear-hunt," the "Lion-hunt," the "Tiger-hunt," and many others. On the borders the pieces were large friezes of branches, masks, chimeras,



MOUSTIERS.

Ewer or *siguière* decorated in the Bérain style.

and foliage. All these products were painted in blue, the design being pierced upon a paper pattern first, then this was placed upon the *émail cru* and dabbed with a little sachet containing powdered charcoal, so that the designer had simply to follow the points with his brush. This method of working by the aid of *poncifs* was only used by the inferior artists, and when they had to reproduce any given pattern.

Under the influence of the decorators of the period appeared the ornamentation named Bérain's, of which an example is given in the illustration; caryatides, busts, grotesque satyrs,



MOUSTIERS.
Knife-handle.

canopies, terraces, coats-of-arms, portraits and ballets adorning the centre of the pieces. Eight *fabriques*, directed by members of the Clérissy family, or by workmen who had served Pierre Clérissy, were in full activity in 1728, when he died. They continued the decoration in blue. Five years later Joseph Oléry, a faïencier of Marseilles, returning from Alcora, in Spain, where he had been directing the faïence establishment of the Count of Aranda, imported to Moustiers the decoration in polychrome.

From this time the style of decoration changed. Medallions painted with naïve and fine mythological subjects, surrounded with garlands of flowers or framed with scrolls or rock-work, ornamented the interior base of dishes, and the exterior surface of vases, etc., whilst the borders and the feet had other garlands of flowers or decorated arches. Amongst many articles made here may be found some fine specimens of fountains, ewers, basins, sugar-bowls, porringers and covers, cups, and powder-boxes which issued from the works of the master-faïencer, who had numerous associates, notably Baron, Langier, and Pelloquin, whose initials are found sometimes united to the usual monogram of the Oléry.

They also made many pieces ornamented with grotesque figures, called "Cal-lots," executed sometimes in polychrome, sometimes in green,



MOUSTIERS.
Jug decorated with Cupid in a medallion surrounded by garlands which, with flowers, complete the design.

Q. A. Q. QG QZ Qsc SQ
 QA RQ. Qs BQ BQ QZ
 FQ BL Q. A. Qic. GQ + Qo.
 *Z+ Qs MQ Aⁿf AJ
 ABf AB Pf f. fi CQ
 F. c f^a F^a S M.C. ~~Q~~

M.C. A1756. JA P.F.

Q R P.O.M.

F.P. O.Y. R. f.



Moustiers

V V

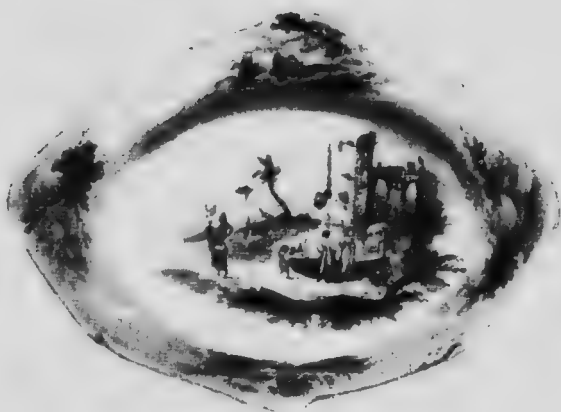
Varages

G G # G #

Javernes (M. Gaze)

MOUSTIERS, ETC..

yellow, or manganese purple. The faience decorated with rock-work shells, foliage, and scrolls massed together in the rococo style, and with trophies of flags, known as the fanfare design, marked still another period. So did that with the potato flower. Then came the decadence which was followed by a remarkable progress in modern methods. The art of the old faïenciers was imitated by many manufacturers—Ferrat, Fouque, Ferraud, etc.—who extended their operations, including the wares of Marseilles and Strasburg amongst their reproductions, which are generally decorated over the glaze.



FINL MARSEILLIS WARES.



CHAPTER VII

MARSEILLES

THE first faïence of Marseilles, like that of Moustiers, was decorated in under-glaze blue *au grand feu*, but the outlines were traced in violet of manganese, which formed a setting for the design and served also to accentuate it without the use of polychromes. This point deserves attention, for later come green, yellow, and red.

It was at St.-Jean-du-Désert, a suburb of Marseilles, that the first pieces of faïence were made. The family of Clérissy from Moustiers succeeded in establishing itself here, and many workmen followed them, with the result that they produced ware closely resembling that which they had made in their earlier home. At first this was not so, for the Nevers style had been practised before they came; the dishes with pierced and goffered borders, the pieces with twisted handles, seemed to continue the Nevers traditions; but the Moustiers paintings of subjects after Tempesta, the "Lion-hunt," the "Tiger-hunt," etc., were also produced, so that it is difficult to separate some of the products of St. Jean-du-Désert from those of Moustiers.

Fortunately a few old pieces were signed, and these have enabled the local authorities to classify certain dishes and basins which otherwise would have been ascribed to the earlier factory. Such examples, with the mark "*Fay. A. St.-Jean-du-Désert. Viry,*" or "*A Clérissy à Saint-Jean-du-Désert 1718,*" were exhibited at Marseilles in 1906; and another piece, a large dish, with a "Lion-hunt" after Tempesta, described by Jacquemart, bore the inscription on its back, "*A. Clérissy, à Saint-Jean-du-Désert, 1697, à Marseille.*"

This faience resembled that of Moustiers in its enamel colouring, which was not perfectly white, but had a faint bluish tinge, yet the violet outlines to which reference has been made give an undoubted index of origin. They speak of Marseilles. Often, besides, a cursive C or the letters AC



MARSEILLES.

Tankard or pot and cover decorated in colours with rustic scenes in medallions, also with bouquets and scroll-work.

indicate the same *fabrique* or factory. Viry's connection with the works is shown later.

Another, under the direction of Joseph Fauchier, was carried on in the village of Saint-Lazare at Marseilles. This was founded in 1696 by J. B. Delaressé, whose productions are unknown, but we do know that on March 29, 1709, he

transferred his interest to Anne Clérissy. There were made the figures of "The Virgin and Child," one of which was marked on the base "*J. Fauchier 1735*," and another with the initial F, which appears to have been the mark, though not often used. Perfect modelling distinguished these pieces, and the bas-reliefs and medallions were equally good. Then, too, the beauty of the white enamel was incomparable, enhanced by the finest enamels in polychrome. Many bas-reliefs attributed to Moustiers and to Aubagne really came from the kilns of Fauchier, whose work was continued by his nephew, under whom the mark *Fabrique de Fauchier* was



MARSEILLES.
Teapot painted with flowers.

occasionally used, notably upon a sauce-boat of shell form, on feet, having a duck's head at one end, and decoration of bouquets in colours, inside and out.

Similar technical excellence marks the productions of Le Roy, whose existence was revealed by a fine specimen in the Sèvres Museum, signed below, *Fabrique de Marseille. Le Roy*. Since then, however, other pieces decorated *au grand feu*, in the same style, have been assigned to this little-known *fabrique*. Amongst them a plate with the monogram L.R., for Le Roy, might have been ascribed to Rouen, for its polychrome ornament resembled it so closely. Yet it was quite like the

Sèvres piece. Hence it is probable that in other coloured *faïence*, because of the decoration, the works of Le Roy and Fauchier are confounded with those of the *fabriques* of the North of France.

The time came when the sober yet powerful decoration *au grand feu*, as practised by those of whom we have read, gave place to that upon the glaze, *sur émail cuit*—more fit, perhaps, to interpret the pretty subjects of Watteau, Boucher, and Pillement, as well as the landscapes of Hubert, Robert, and the seascapes of Vernet. From the middle of the eighteenth century onwards arose numerous manufacturers of *faïence*—Savy, Robert, Bonnefoy, and the widow Perrin being the chief—who vied with each other in the production of beautiful forms, with a pure enamel, painted with rustic lovers, views, birds, flowers, insects, Chinese subjects, etc. Each of these made many exceptional pieces, some of which, without exaggeration, are masterpieces.

Honoré Savy's *fabrique* was in existence in 1749, although it was sixteen years later when he perfected his inimitable green enamel, a rich and translucent monochrome—*camailen vert*—which is found on ware which bears no mark such as the *fleur de lis*, adopted by Savy after the visit of Monsieur, Count of Provence, brother of the King, to his factory in 1777. He permitted the potter to use the title of *Manufacture de Monsieur, frère du Roi*, for his establishment. The widow Perrin made wares with green decoration, but the green was paler than that employed by Savy. So did J. Robert, and signed them with his monogram. A description of a basket made at the *fabrique* of Savy recalls to mind the form of the Worcester open-work baskets, though the latter are in porcelain, not in *faïence*: "baskets of oval form in open-work, with a handle. The decoration in green consists of small flowers in green upon the intersections; the interior is painted with a Teniers landscape." Polychrome decoration was also employed. It is very rarely that the green pieces are marked. Those in the Sèvres Museum, which bear Savy's mark, have no analogy with those which are commonly attributed to him by collectors. Jacquemart says that

there exist so many productions on which the *fleur de lis* is found that one must seriously study their origin before applying it to one factory, but the local *savants* at Marseilles accept the mark as that of Savy, without claiming it as his monopoly.

In the same neighbourhood was the establishment of Joseph Gaspard Robert, whose faience often had gold decoration of fine quality. In 1777 Monsieur, Count of Provence, found the factory in full operation, producing wares of great technical and artistic value in both faience and porcelain. Sometimes they bear the monogram of the initials of the manufacturer, more frequently the single letter R or R.

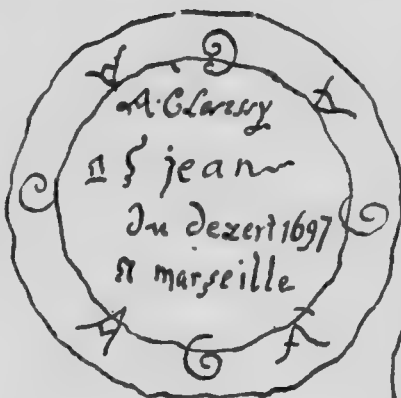
Another distinguished potter at Marseilles was a woman, the widow Perrin—Veuve Perrin—whose monogram, VP, is often found on specimens of excellent quality: services decorated with views of land and sea, with birds and flowers, and with Chinese subjects, not only painted, but in relief. Every kind of enamel, every variety of ornament, and an unlimited number of forms appear to have been in use at this factory. Special mention must be made of a decoration in *vert d'eau* enamel, and a yellow, formerly attributed to Montpellier, but which was also produced by the factory of Fauchier, who appears to have maintained the practice of firing his pieces *au grand feu*, whilst the other potters shared in the triumph of a more refined decoration *au petit feu*.

A name but little known has during the last few years excited the attention of collectors. Antoine Bonnefoi or Bonnefoy, whose *fabrique* was near the Aubagne Gate of Marseilles, produced works which show perfection in enamel and in the beauty of decoration. Some of them are marked with B. I quote a few sentences which describe some pieces which have been secured from the descendants of the potter: "A round plate painted with a fineness and richness of colouring, incomparable: another round plate, as the last, with decoration and enamel, *introuvable* in quality." Again, "these are inestimable pieces, impossible to replace in case of destruction, of which the decoration is equal to the best miniatures of the period."

The renown of the Marseilles faïence dates from the beginning of the decadence of Italian majolica. At the first, heavy pieces of ware received a decoration, which was entirely blue, a colour obtained by a mixture of zaffre and smalt; then followed polychrome decoration, in which blues, browns, yellows, blacks, and violets were prominent in scenes which passed through a range of biblical, mythological, and hunting subjects, into a second period, where miniature and medallion paintings of objects the most diverse were painted by skilled artists, some of whom were fugitives from Sèvres who were employed by J. Robert and Bonnefoy. In this period, too, the decorative designs of Bérain, Boule, and Callot characterised the faïence of Marseilles, which shared with Moustiers the honour of being the principal centre of the ceramic art of Provence.

Quite recently a remarkable volume has appeared on "La Faïence et la Porcelaine de Marseille," of which the author is l'Abbé G. Arnaud d'Agnel, who supplies some four hundred illustrations, which reveal the wonderful variety of types which this faïence presents, as well as the richness and brilliance of its decoration. The influence of other French wares upon it is clearly shown—Rouen, Nevers, Strasburg, for example. One document deserves special mention; that is a contract of partnership between Robert and a potter named Dortu, from the Berlin factory. The latter engaged to direct Robert's pottery, and to utilise all the secrets he possessed, in return for a share of the profits in the business, for which Robert was to furnish the buildings, tools, and working capital.

The author amplifies what has been said earlier in this chapter with regard to the interrelation of the manufacturers of Marseilles. He clears up certain points regarding Clérissy and Viry, for example, and shows that a banker, Joseph Fabre, financed the works which the former started. A short *précis* will serve. Clérissy, till 1677, was at Moustiers, and when he settled in Marseilles, he employed Jean Pelletier and Sauver Carbonel as his chief workmen, and engaged apprentices—Viry and François in 1679, Thion, Simon, and Roux a little later.



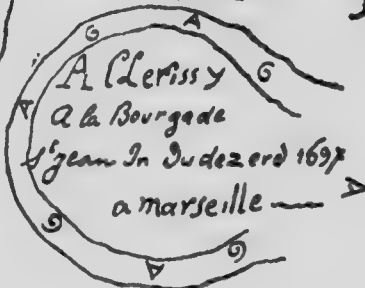
Marseille 1681

s' Jean Du desert -

A. Clerissy
A s' Jean Du desert
1718

A Clerissy
a Bourg de
du desert 1697
a marseille -

AC
De
A
A



Fait. A.

Marseille
chez. J.

Vizy. 1681

Joyg Bouilly

Francois
Fauchier
le pere
1025 Fourier.
1727.

(an.) Joseph fauchier) 1725

FF

Joseph Fauchier -
a Marseille -
a la Bourgade -

Fauchier

F. F. F. F.

FAB^{que} De Mary
Le Roy

R

R

V. Perrin

W W W.

W W

V.P V.P.P

Robert & Etien

manuf. de
Robert & Etien

Robert a Marseille

R. R

R R L R R X R X R L.



C. C.
S S



B B B. B.

MARSEILLES.

Before Clérissy died, in 1685, his daughter Geneviève had been married to Carbonel, who became the real director on his death, though Clérissy's widow, *née* Anne Roux, continued the nominal management. In a year's time she married Viry, but only lived for eight years more, when Joseph Fabre, convinced of the ineptitude of Viry as a business man, displaced him, and accepted Antoine Clérissy, the eldest son of Joseph, as his tenant. He it was who made the dish which we mentioned, and signed it. A few years later Joseph Clérissy, brother of Antoine, came from his own pottery at Varages to work with him at St.-Jean-du-Désert till 1714, when Antoine sold his share of the business, and Joseph remained at the head of the local potters for another twenty-nine years.

The similarity of other productions is emphasized also when we learn that the Leroys, through their mother, were relatives of the distinguished master-potter Fauchier, and Antoine Bonnefoy or Bonnefoi learnt his art as an apprentice to Robert. It becomes easy to discern the wares made at St.-Jean-du-Désert by Clérissy and Viry, and the complete classification of Marseilles ware will not long be delayed, for many names have been found which are given amongst the marks. Formerly a few only were known—now we have these: A. Clérissy à St.-Jean-du-Désert, 1718, and the monogram A. C.; Fait à Marseille chez F. Viry, 1681; François Fauchier, 1727; Joseph Fauchier, 1725, and F monogram; Fabrique de Mars^m Le Roy and R monogram; Veuve Perrin and V. P. monogram; Robert et Etien; Robert à Marseille, with 'R' and other R monograms, such as R. R. X, R L; Savy, with monogram C above S, or with the *fleur-de-lis* mark; and Bonnefoy, with monogram B or A B interlaced.

Apt

The yellow glazed pottery which was made at Apt had its origin at Castellet. By the exertions of M. Moulin this kind of ware acquired some fame for its fine ornament in relief, which was designed with considerable taste. His





successor, Abbé Moulin, went farther in the same direction, so that the ware was in such demand that, about 1785, a second *fabrique* was founded by M. Bonnet, whose descendants have continued the business to our own times. The pro-



APT.

Porringer or *écuelle* with rococo ornament in relief.

ductions of Apt do not partake of the usual character of French faïence, resembling rather English earthenware. The town, not shown on the map, is in the Vaucluse department, about forty miles north of Marseilles.

CHAPTER VIII

PARIS AND ITS ENVIRONS

ANCIENT and mediæval pottery was made at Paris—the first, when France was Gallia, and Paris, Lutetia; the second, from the time of Girolamo della Robbia, who in 1530 carried out the decorations in faïence of the Château of Madrid in the Bois de Boulogne. Later, in the same century, the Tuileries, tile-works, was the home of Bernard Palissy, and from his *atelier* came the works which justified his appointment as “the inventor of pots or vases of earthenware (*figulines*) to the king and the queen-mother.” He erected the pot-works at the Tuileries, and his successors followed in his footsteps and repeated his designs, so that they have been mistaken for the works of the master himself.

In 1603, when Henry IV. was King of France, we are told that he established manufactures of faïence, both white and painted, at Paris, Nevers, and Brissambourg in Saintonge, where the different *ateliers* produced faïence equal to that which was brought from Italy. Passing over other references, we reach the year 1664, of which Jacquemart says: “It is in 1664 only that we find the first official deed authorising the establishment of a manufactory with the name of a Parisian potter, Claude Révérend, who applied for powers to produce faïence, and to imitate porcelain, and, at the same time, to introduce into France the wares already made in Holland.” The result was that the Delft ware was so closely imitated as not to be distinguished the one from the other. Révérend’s faïence has marks, letters, figures, and monograms, just like those which the Dutch potters employed, and his paste and enamel bear a close resemblance to theirs.

Claude Révérend is credited with a special mark, AR joined together, and many pieces bearing this monogram are found in the museums. From 1664 to 1720 no further documentary evidence is available as to the potteries of Paris. He copied Delft; the other potters set themselves to reproduce the faience of Normandy, though some faience resembling his appears to have been produced by a few of them. This was marked now and then, but the bulk of the Paris products is difficult of identification because of the absence of marks. As no useful purpose can be served here by a mere list of the chief manufacturers with the dates, we pass on to 1750, when a potter named Digne, working in the *rue de la Roquette*, made the pharmacy pots with the coat-of-arms of the Duchess of Orleans which may be seen in the Cluny Museum. The specimen shown in the illustration is in the Rouen style, painted in blue and pale yellow. In the same street was the principal centre of the industry in the nineteenth century, when tiles, earthenware stoves, and decorative wares were produced.



PARIS.

Made by Digne. Pharmacy pot decorated with a coat-of-arms and lambrequins. No name of a drug appears on the white label reserved for it.

Sceaux

The manufactory at Sceaux used its name, or an anchor, as a mark, sometimes with the letters SP for Sceaux-Penthièvre. The Duke of Penthièvre, High Admiral of France, was at one time the patron of the works which were founded about the middle of the eighteenth century by Jacques Chapelle. At first his wares—his best works—were unmarked, but by comparison with those which are, a number of fine



SCEAUX.

Jardinière or flower-holder, painted with scenes in the enamel colours of the muffle oven.

pieces have been classified as Sceaux. Amongst other faïence these may be distinguished by the fineness of the paste and the clearness of the enamel as well as by the elegance of their forms and the charm of their decoration, which rivals that of porcelain. The painting in *camaiéu rose* or polychrome shows that the artists employed by Chapelle possessed great ability in depicting groups of Cupids, mythological and pastoral subjects, bouquets and emblems, as well as garlands and ribbons, all surrounded with arabesques in colours or in gold, with moulded or relief ornament and open-work.

J. Bouland & Neurr DLF 1622 1636 73

HB E. Borne S. P.C de Conrade
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Nevers.

RR 1Axl Φ SCEAUX SP
L OLLIVIER & PARIS ⚓ BR
S⁺C SÈVRES S. pellevé S
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Paris and its environs.

CH R A M H^M H^M Ni HB
F T9 433

Strasbourg

BM ⚔ ⚔ ⚔ LUNÉVILLE
Cyfflé à Lunéville

Niderviller and Lunéville

In 1763 the works were let to Jullien and Jacques, but the decadence had begun, and, though Glot became the proprietor nine years later, he seems to have confined his attention to the manufacture of services decorated with bouquets of the blue cornflower in the style known as *à la reine*, a commonplace decoration, a great contrast with the wonderful faïence of Chapelle, who also made soft paste china whose decoration had a delicacy equal to that of Sèvres. Probably the artists whose talents conferred such distinction upon the porcelain were also the painters of the dainty pictures upon the faïence, which, in its best period, is exceedingly rare and valuable.

In the map of France I have omitted those places which lie close to Paris, such as Sceaux, Bourg-la-Reine, St. Cloud, and Sèvres, also Avon and Sinceny in the department Seine-et-Marne, with some others, to avoid overcrowding.

St. Cloud

According to "Pradel's Almanac" for 1690, there was a *fayancerie* at St. Cloud at that time, but what kind of ware was produced is uncertain, until about 1706, when Henri Trou, senior, became the head of the establishment and used as his mark S^t C over T, which was the same on faïence and soft-paste porcelain. Pierre Chicanneau was his predecessor, and to him, about 1695, came the knowledge of making this soft-paste porcelain. When he died, Trou married his widow. Perhaps there were two or more potteries at St. Cloud, for the differences between the faïences ascribed to that town are very marked. One is a coarse, heavy, common ware decorated with blue outlined in black, the other is finely enamelled and decorated, so that it loses itself in the faïences of Rouen in the absence of the means of identification. Gasnault gives G as a mark in blue upon a plate of the coarse kind.

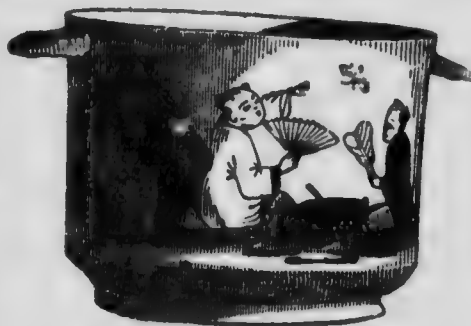
Sèvres

As at St. Cloud, the manufacture of faïence suffered because the pottery at Sèvres—the royal establishment—

was occupied in perfecting the porcelain. Mention is made of a M. Lambert, who, during the last fifteen years of the eighteenth century, made a fine faïence of remarkable quality, but only a few specimens have been assigned to him, nor can the pottery produced at Vincennes be separated from that at Sèvres; apparently, the monogram of the two L's was the mark used at both places, on pieces of much merit, having a ground of turquoise blue with reserved white panels painted with bouquets of flowers.

Sinceny

This little town is situated in the valley of the Oise, a few miles from Chauny (Aisne). The *fabrique* of Sinceny was founded by its lord, M. de Fayard, who, in 1737, received legal authorisation to make faïence, though for three years the works had been in operation. A curious consensus of opinion states the difficulty of distinguishing the plates and dishes made here from those of Rouen. Fortunately the letter 'S' was adopted as the official mark. Jacquemart contends that it was constantly used, but Sommerard qualifies this by saying the wares were sometimes marked with the 'S', whilst Gasnault, in his catalogue, gives not that mark only but 'I-I', and generally supports Sommerard. The *fabrique* was still at work in 1780. During its career, when it was in the height of its prosperity, numerous artists were invited by Pierre Pellevé and his successors to come to Sinceny. They came from Rouen, from Lille, Strasburg, and Lorraine. Pellevé, the first director, saw the development of the decoration from the style with the cornucopia



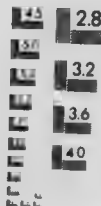
SINCENY.

Jardinière painted with Chinese subject.



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filled with flowers, known as *à la corne* painted in blue, through a modified Chinese decoration in colours, to the fuller palette and detailed work of the Rouen school, not only with *à la corne* decoration, but with landscapes of much merit, all of which was in perfect accord with the tastes of the period.

When, towards 1775, the Rouen style declined in public favour, Chambon, then the director, introduced painting



SINCENY.

Design on a plate showing the emblems of the Dauphin of France.

au petit feu, by which the heat of the muffle kiln was employed to fix the soft glazes and enamels used in overglaze decoration. Then the polychrome paintings of Chinese subjects reached a level worthy of the King-tê-chên artists, though these decorated hard porcelain, whilst at Sinceny the body was faïence, very carefully prepared, and covered with enamel not perfectly white but tinged with a faint blue. A few statuettes of Chinese personages were made here, which are in the Gasnault collection in the museum at Limoges, notably an emperor seated on a throne surrounded by six attendants.

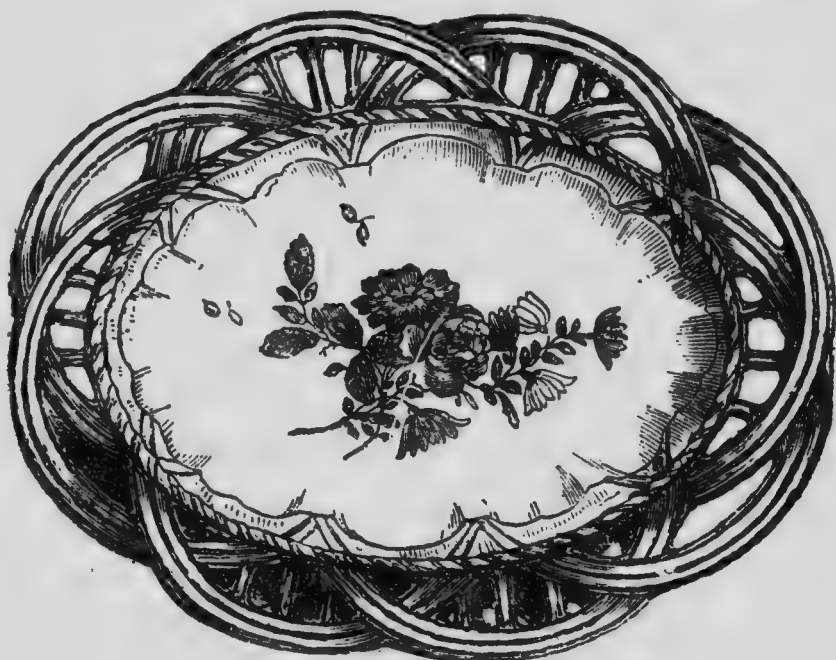
CHAPTER IX

STRASBURG

CHARLES FRANÇOIS HANNONG, whose name is prominent amongst the old French potters of Alsace, now a German province, was, about 1709, a pipe-maker in Strasburg, where his family had beforetime confined their attention to the production of enamelled earthenware stoves. Towards 1720 we find him engaged, with one Wackenfeld, in perfecting such stoves and in making experiments in porcelain, in which they attained a certain success, great improvements being effected by succeeding members of the Hannong family. This applies also to the faïence, which in 1724 was so important a manufacture that Charles founded another factory at Haguenau, about eighteen miles north of Strasburg; but eight years later he retired from the business, on account of age, and left it to his two sons, Paul Antoine and Balthasar, receiving from them an annual payment during his life, which terminated in 1739.

Two years before this happened Balthasar left his brother and devoted himself to the Haguenau concern, whilst that at Strasburg reached onwards to perfection and prosperity, producing faïence of fine quality painted with flowers and insects upon a white enamel of singular purity. The decoration was improved in 1744, when Paul discovered the method of applying gilding. Ten years passed in which the pursuit of hard porcelain went on side by side with the making of faïence, and when his success led him to apply for a licence to manufacture this porcelain, the director of the royal factory refused it and compelled him to close his works, which he transferred to Frankenthal. Probably Boileau, who was

appointed director of Sèvres in 1759, was in office at Vincennes, the *manufacture royale de porcelaine de France*, in 1754, when the Strasburg factory was shut up, but only for a time, for, in 1760, after Paul's death, his son Pierre Antoine succeeded to it, whilst another son, Joseph Adam,



STRASBURG.

Open-work basket painted with flowers.

inherited that at Frankenthal, and yet another copied Strasburg ware at Vincennes in 1767.

Pierre was not persevering like his father. After selling the secret of the porcelain to Sèvres, he leased his pottery to Widow Lowenfinck, and later he handed it over to his brother Joseph, who resumed the making of faïence. By the decree of 1766 permission was given to the French potters to make porcelain, with this limitation: the decoration was to be in blue or in *cameïeu*—that is, only a single colour, or, at the most, simple colours, not seeking to imitate those of

nature. Joseph seized this opportunity, and continuing his faïence, he commenced to produce all kinds of wares in porcelain, painted with animals, bouquets, etc., in *camailieu*. Monetary difficulties, taxes, and debts ruined him, for being unable to repay the Prince-Bishop of Strasburg, who had financed him, he was thrown into prison, the factory was seized and sold, and in spite of all his efforts, on his release, to re-establish his credit, he failed, and fled to Germany, where he died. The history of old Strasburg faïence ends with 1780.

About sixty years, then, cover the period in which much remarkable ware was made, having a body of fine, well-worked clay, often overspread with ornament in relief, disposed with considerable skill, avoiding the heaviness usually associated with this form of decoration. Indeed, its lightness was in contrast to the usual French faïence, which is more or less thick. The enamel and the painting were excellent, especially upon the *surtouts de table* or centre-pieces, painted with subjects after Baptiste, or more frequently with lovely bouquets in colours on a white ground; elegant forms, too, of jardinières, cafetières, and many other objects which were most meritorious during Paul Hannong's direction. Naturally, the productions varied with the care bestowed upon them, and Paul was devotion personified.

The classification of Strasburg faïence is simplified because of the monograms which are found on specimens made by various members of the family. Dishes, clocks, open-work baskets, etc., are signed on the reverse with sufficient frequency as to be a safe guide, though the form of the signature may vary or it may be accompanied by artists' initials or by numbers. The fundamental letter is, of course, H. Then we have C.H., P.H., A.H., J.H., sometimes in separate letters, but usually joined or coupled in different ways, some of which are shown amongst the marks.

With regard to the Haguenau *fabrique*, owing to the absence of such signatures the wares remain uncertain, but we may believe they were very like those of Strasburg. Balthasar Hannong possibly used the letters ascribed to him

—H.B. in a monogram. Considering the close union between the two factories, it is probable that many examples, even those which are signed and assigned to Strasburg, were produced at Haguenau. After the death of Paul, Xavier Hallez was associated with the Hannong management; then the pottery was transferred to Widow Anstette, whose sons, Barth and Voller, were in possession in 1786, beyond which year the records fail.

Some of the other French *fabriques* copied the Strasburg style and endeavoured to reach its excellence. The bouquets, flowers, masks, and animals' heads in relief, and the baskets of fruit and flowers in high relief, were imitated just as much as the painted decoration of bouquets of flowers in colours on a white ground. And the plates with open-work borders, latticed or trellised, were made not only in France, but in Sweden, where these productions of the Rorstrand factory, established in 1727, near Stockholm, attained a close likeness to the wares of the Alsatian potters, whose *genre de Strasbourg*, having its decoration upon a base of tin enamel, *cuit* or fired, was the starting-point of several other kinds of decoration which aimed to reproduce upon faïence polychrome painting as it was applied upon porcelain. The competition was beneficial to both.

The Strasburg marks are on page 67.

CHAPTER X

LORRAINE, NIDERVILLER, LUNÉVILLE, BELLEVUE, TOUL, ETC.

AROUND Nancy, in the Meurthe department, lies a group of small towns which were noted during the eighteenth century for the importance and for the beauty of their faïence. Niderviller, Lunéville, Bellevue, Toul, and Vaucouleurs were the chief of these, whose artists deserve to stand in the front rank amongst the French decorators of their age, and whose patrons in ceramic art have left their names upon an imperishable record.

Niderviller

Niderviller has furnished documentary evidence that in 1759 a large staff was employed at the pottery, and the names of all the employés are given, with the wages each man received. François Anstette was the comptroller, probably a member of the same family who worked at Haguenau. Eleven painters and two sculptors were engaged, which shows that the factory founded by Jean Louis de Beyerlé, towards 1754, had made great progress. But his name, though it appears in a monogram on some pieces as B coupled with N, is less distinguished than that of Count de Custine, who, in 1780 or 1781, bought the estate and patronised the pottery, to which he appointed Lanfrey as director until 1793, who brought the work to a high state of efficiency. Not only so, but porcelain was also successfully made, and the faïence was decorated in the same style as the porcelain, with bouquets and landscapes in *camaiieu* and in colours, with foliage in

relief, heightened with colours and with that peculiar, conventional, scrollwork imitation of rockwork, shells, foliage, etc., in vogue in Louis XV.'s time, known as *genre rocaille*.

Another curious style of painting was employed, in which the body of the ware was veined to imitate wood, on which



NIDERVILLER.

Plate imitating wood, upon which a picture has been fixed by a pen in the style known as *trompe l'œil*.

apparently a piece of paper was pinned, decorated with a landscape, painted in *camaïeu rose*. In order the more easily to deceive the eye, one or more corners of the paper was folded and occasionally the name of the painter was inscribed on the border. When the blue cornflower decoration became

popular, the artists of Niderviller excelled in its production. Count Custine's personal monogram was formed of two C's, one reversed. This became the mark of the *fabrique*, being sometimes surmounted with a five-pointed crown. Rarely is there a painter's initial upon his work, and we can only surmise that certain groups and peasant figures were designed and executed by the sculptor named Charles Mire in the list of 1759, but known also as Charles Sauvage, nicknamed Lemire.

Lunéville

Two titles which were bestowed upon this *fabrique* indicate something of the esteem with which its wares were regarded. In 1737, when Stanislas Leczinski, King of Poland, took refuge in France—he died in 1766—the pottery was known as the *manufacture du roi de Pologne*. In 1758, by letters patent, it received a higher distinction as *manufacture royale*. Founded about 1725 by Jacques Chambrette, it passed into the hands of his son Gabriel, whose successor was his brother-in-law, Charles Loyal, to whom the patent of 1758 was granted. It appears that in 1788 Loyal was still at Lunéville and Chambrette & Co. were at Moyen. Moreover, under the royal title, Charles Bayard, the former director, not the proprietor, of the Lunéville works in faïence and white earthenware, was authorised in 1773 to take over the Bellevue pottery.

Some trouble arose, difficult of explanation in the absence of trustworthy records. But there is no doubt about the Lunéville figures in colours and in biscuit. Some are marked Lunéville, and two statuettes in the Gasnault collection, in biscuit, "A LITTLE CHIMNEY SWEEP," and "A LITTLE SAVOYARD," are stamped in the paste *Cyflé à Lunéville*, below a C inscribed with a point. Specimens such as large plates, painted with a bouquet composed of a carnation and other flowers in colours, upon a white ground, are assigned to Lunéville. Jacquemart acknowledges there is some confusion, but his explanation declares that this is not surprising when one remembers that the ceramists were always travelling about from place to place, and that the productions of the

potteries of Lorraine were very much alike. In the absence of factory marks upon the ware, the best guide for identifying Lunéville faïence is found in the fineness of the paintings and the richness of the gilding. So, at least, says Gournay. The Niderviller and Lunéville marks are on page 67.

Bellevue

This town, near Toul, had a *fabrique* founded in 1758 by Lefrançois, who transferred it to Charles Bayard, mentioned above, and François Boyer, in 1771, two years before they received the royal authority, which gave them the right to use the title *manufacture royale de Bellevue*. Again we must assume that conspicuous merit led to this high distinction, so often refused. The proprietors enlisted the services of some able artists, amongst whom was P. L. Cyfflé, who modelled alike for Lunéville, Toul, and Bellevue. Bayard left Bellevue for another factory in Toul, close by, in 1788, leaving Boyer sole proprietor, a position which he held till 1806, when Georges Aubry succeeded him, to be followed in modern times by his grandson. Many fine groups and figures were made at Bellevue by Cyfflé, which bear his name. But several others, though ascribed to him, are unsigned. Such, for example, are the well-known groups: "The cobbler whistling to his starling, which is in a cage over his head," "A shepherd and shepherdess," and "The son of Paul Rubens." The other productions were similar to those made at Toul, where Cyfflé also worked; and as an announcement published by Gournay in his "General Almanac of Commerce" gives full particulars of them, we will dwell no longer upon the productions of Bellevue.

Toul

Gournay prints the following advertisement regarding the faïence of Toul: "The works which are issued from this factory consist of everything which it is possible to make in fine and common faïence, in white faïence in imitation of Japan, in enamelled earthenware and white porcelain, as much in plain ware, in gilded white ware, as in fine painted

ware; also in imitation of the porcelains of France. Antique and modern vases are also made in white, richly gilt and painted in colour; fine blue *camaïeux*, also richly gilt; different works in beautiful biscuit, such as groups, figures, busts, vases, medallions of illustrious men etc., after designs by the greatest masters. The solidity, the whiteness, the beauty of the enamel, the fineness and the variety of the colours, distinguish the works of this factory. . . . All possible orders are executed, coats-of-arms and monograms are painted impartially on all sorts of pieces.

"Proprietors: MM. Bayard et fils."

Another advertisement was published in the *Chronicle of the Arts* of January 1865, relating to Bellevue, which will serve for comparison: "Tariff of the prices of different pieces and figures in biscuit, of white earthenware or enamelled on biscuit and painted, and all other bijoutry of this kind, both useful and pleasing. All at the fairest price for the merchant. Which articles are made at the factory formerly licensed by the King, of Messrs. Bayard, father and son, at Bellevue, suburb of Toul."

From these notices we gather additional reasons for the opinion, before expressed, that the factories of Lorraine present a connection and resemblance in their wares, which were the result of similar conditions. For this reason it will be evidently unnecessary to repeat particulars regarding the fine, light body, the variety of the colours, and the beauty of the enamel and of the gilding, the elegance of design and refinement of form in the wares made at neighbouring towns, such as Vaucouleurs, where the manufacture appears to have been in operation from 1738; Nancy, where Nicholas Lelong was authorised to make faïence in 1774; Montenois, two leagues from Nancy; and St. Clément, where the proprietor, in 1791, joined the other French potters in their complaint against the treaty with England, and which was quitted by the director, S. Aubry, in 1835, when he went to Bellevue.

Much of the faïence possessing the qualities to which allusion has been made, in the absence of marks allocating

it to one of the places mentioned, is classified under the general name of Lorraine faience. The Dukes of Lorraine encouraged the manufacture; so did Stanislas, King of Poland, as we have seen. The result was the establishment of many *fabriques*, whose existence ceased when their owners had exhausted their financial resources. Before they disappeared they had contributed something, however small, to the fame of the faience of Lorraine.

CHAPTER XI

LILLE, BAILLEUL, ST. AMAND-LES-EAUX, VALENCIENNES, ST. OMER, ARRAS

IN French Flanders another group of towns was noted for the manufacture of faience. One of these, Lille, has marked its productions, not remarkably, but sufficiently to enable us to trace something of its history by these marks, and to identify many unmarked pieces, through their resemblance in form and decoration to those which bear their credentials on them. Not that the mark is all—far from it; but when the characteristic qualities of any ware are evident, the mark is a corroboration which is valuable.

Lille

Lille, an important town in the Nord Department, seems to have commenced its pottery works in 1696, just a year before the Peace of Ryswick concluded the war between William III. of England and Louis XIV. of France. Jacques Febvrier, a potter of Tournay, and Jean Bossu, a painter of Ghent, were invited to establish themselves at Lille, which they did, and set about making wares in the Rouen style, decorated with arabesques derived originally from the East, and with baskets of flowers. These wares appear to be unmarked, unless we assign a monogram of the letters F and B to Febvrier and Bossu, though they are commonly ascribed to François Boussemaert, who in 1729 was the head of the firm, having succeeded to the fine establishment left by his father-in-law, Febvrier, in that year, though his mother-in-law continued to hold an interest in the business. Jacquemart agrees with a Lille authority, M. Houdoy, that F.B is the

monogram of Boussemaert, to whom another mark, *Lille* 1768, also belongs. Ten years later than this date, Petit became the proprietor of these works, and maintained the high standard of faïence in the French style.

Another manufactory was started by Barthélemi Dorez



LILLE.

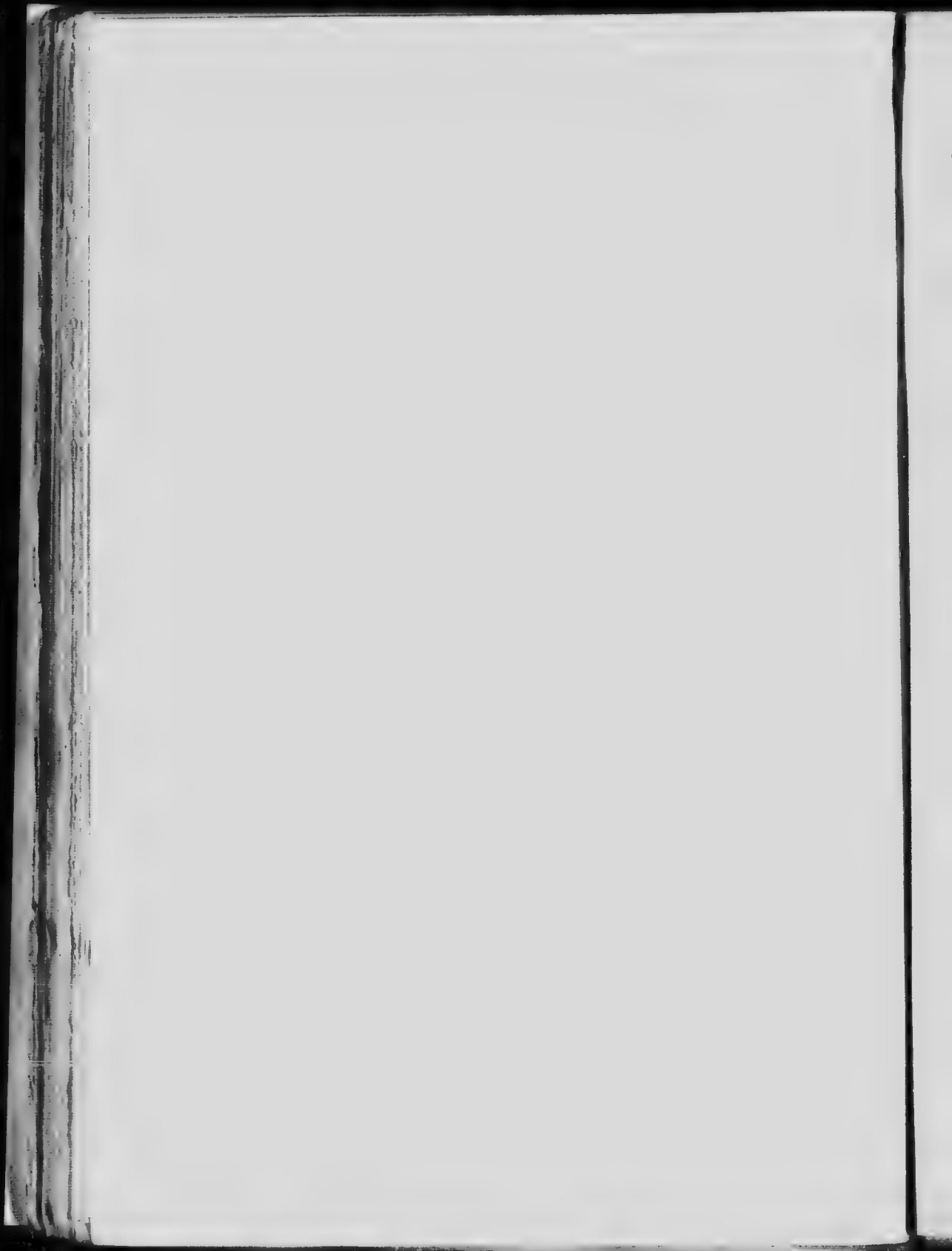
Plate painted with Cupids amidst scrollwork, holding a riband upon which is an inscription. The border has scrollwork in three sprays, separated by insects.

and his nephew Pellissier in 1711, when Lille was in the hands of the Dutch. This continued under the Dorez's control until about 1755, during which period very beautiful pieces of ware were made, described as being more perfect than the



DELFT, BLUE AND WHITE.

A jug or burette decorated with Cupids, swags of laurel, fruit, and flowers, bouquets of flowers, and an inscription commemorating the Peace of Ryswick, which ended the French War in 1697. The piece is dated 1697. The Lille style somewhat resembles this.





contemporary delft, signed with D accompanied by a figure or by the name N. A. Dorez, 1748, when the grandson was the director. Hereng succeeded Dorez, and was followed in 1786 by H. F. Lefebvre, whose partner was Petit from the other pottery, which passed under the joint management of the two men. A curious disjointed P is said to be Petit's mark. Porcelain and faïence were made at the same time, and received similar decoration of birds and flowers.

A third factory was founded in 1740 by Wamps, whose successor, twelve years later, Jacques Masquelier, obtained permission to add to the tile-making, which had occupied the workmen hitherto, other faïence in the style of Rouen and of foreign countries. Very little is known regarding the productions of this *fabrique*. Certainly that which was founded by Febvrier was the most famous, the *manufacture royale* of Lille, producing the wares with decoration in rococo designs in *rouge de fer* or iron-red, pale blue, lilac, and shades of green. The example shown in the illustration from Jacquemart, with two Cupids holding a scroll on which is written MAÎTRE DALIGNÉ is a plate painted with such colours, whilst on the back, in a medallion formed by blue and green palms, joined by a bouquet and surmounted by the royal crown, is found the inscription, LILLE 1767. Such remarkable and unusual plates seem to have been presentation pieces, given to the person whose name appears on them—a circumstance which would explain the extraordinary care shown in their embellishment. The other eighteenth-century potters at Lille require little notice. *La terre de pipe*, or earthenware imitating that of England, and brown ware with tortoiseshell glaze, were largely manufactured in objects ranging from stoves to tea and coffee services.




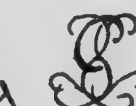

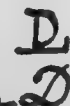
Bailleul

In the same department as Lille, Bailleul had its pottery. A soup-tureen and cover in the Cluny Museum bears the mark C.I.H., for C. Jacobus Hennekens, and its date is 1717; whilst the words *ghemaeckt tot Belle* (made at Bailleul) bear evidence of its Flemish origin. Gournay describes other

faïence, not decorated like this piece in relief, but in the Rouen style. He says it equals Rouen ware in beauty, and has the further advantage of resisting the fiercest fire. At the same time the workmanship was good and the price was moderate. The usual obstacle lies in the way, preventing its identification: it is so like Rouen faïence that at present it cannot be

B P $\frac{D}{14}$ Lille N.A. DOREZ
 B P D2 Lille 1748
 1786  




Lille.

S^t Amand-les-Eaux. Valenciennes

J.A. A.J. R. A.V. L.R. A.G.

Apresy

RM R   
 chollel felit
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 1742
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Marais. Meillonas. Moulins. Orleans. Remac. Siques

separated from it. We might repeat this regarding other French *fabriques*, where the same style was copied—Desvres, for instance, which had a pottery in 1764, founded by J. F. Sta. Here the commoner wares were made, which were hawked about the country by men who took rags, bones, and old metal in exchange, just as they do in rural England in our own days.

St. Amand-les-Eaux

Pierre Joseph Fauquez had a *fabrique* at Tournay, and another at St. Amand. When he died, in 1741, his son Pierre François Joseph succeeded him at the two centres, and made porcelain in 1785, continuing during the whole of his life to produce three kinds of faïence, for which he acquired a high reputation. The productions were often marked with a complicated monogram, composed of his initials, with or without the letters S.A. These initials S.A. were used on fine faïence.

The first kind was a rather thick pottery, covered with a bluish-tinted white enamel, decorated with designs in the Rouen style in white, after the Italian *sopra bianco* manner, or in colours in the Strasburg style with bouquets. The bluish tint of the surface enamel affected the brilliance of the colours, deadening it, and converting the *rouge d'or*, the red from gold, into purple, so that these painted pieces have a close resemblance to certain Swedish pottery.

Next, there was a thin ware, very carefully worked, which possessed qualities equal to the best productions of Rouen, being painted with foliage and flowers in blue and iron-red, *rouge de fer*. Such beautifully decorated ware bears a mark which differs in form from that used on the other pieces. Though the same initials are used, they are not arranged in the same way.

The third class consisted of painted faïence or *faïence porcelaine*, in which forms chosen with great care were excellently ornamented in colours. All the metallic oxides which could not be decomposed by their combination with lead in the kiln, adhered to the glaze, which contained lead and tin. The development of this process was coincident with the employment of a temperature less than the full heat of the *grand feu*, so these colours were fired in the hard muffle oven or the *demi-grand feu*, in an operation which did not require the direct action of heat. This process yielded very satisfactory results at St. Amand, for its bouquets, tulips, car-

nations and roses, delicately painted in colours, are charming, and the presence of violet, *rouge d'or*, and a lovely copper green heightens the effect. The best-known flower-painter was Desmuraille; the landscape painter Gaudry framed his medallions with emblems; and another artist was S. Joseph, a relation of the Fauquez family.

In addition to the ordinary faïence, earthenware or fine faïence was manufactured in large quantities. This ware, known also as *terre de pipe*, was painted in *camaïeu* or in various colours, and gilded with fillets. Vases and other ornamental pieces secured great success, and they were marked with the maker's monogram with S.A. as before. See page 84.

Valenciennes

François Louis Dorez, son of Barthélemi, the potter of Lille, built a *fabrique* at Valenciennes about 1735, which continued to prosper under the direction of his widow from 1739 to 1742, when C. J. Bernard was appointed manager; but his lack of business capacity led to the resumption of the control by the Dorez family, whose representative was Claude, another son of the potter of Lille. In 1748 a trustee for his creditors gave a receipt for the advances made by the magistrates of the town, after which history becomes silent as to the fate of the *fabrique*. The decoration of the faïence produced here was in the Rouen style, and the monogram of L.D. and another letter, a script D, are attributed to Louis Dorez and the Dorez family. See page 84.

From the resemblance between the wares of Dorez of Lille and of Valenciennes and those of Delft, Brussels, and Tournay, it is very difficult, in the absence of marks, to separate them. They are produced from the same elements, and the decoration does not supply material for differentiation. This applies to nearly all of the wares made in French Flanders, which are often assigned to Delft.

Other towns in that district had potteries, Cambrai, Douai, and Dunkerque amongst them; but information and marks are wanting. We meet with one name only which is found at

another factory—Louis Saladin, who was at first authorised in 1749 to open a fabrique at Dunkerque, where he was a merchant, actually did establish one at St. Omer, about twenty miles southwards, under a licence granted in 1750.



APREY.

Plate with scrollwork in relief, painted with a bird and a landscape. The border is decorated with flowers and coloured foliage slightly raised.

Aprey

A *fabrique* was erected here by the Laillemands, the lords of Aprey, who, between 1740 and 1750, engaged a potter from Nevers, one Ollivier, who at first directed the works

and afterwards owned them. He obtained the services of a skilful artist, Jary or Jarry, whose paintings of birds and flowers made the reputation of this faïence. The early productions, in which the paste, enamel, and decoration reached the highest point of excellence, were never marked. Later, when the manufacture underwent the routine of supplying a market, the letters AP were adopted to distinguish the Aprey wares, and to them were added the initial of Jary or of the other painters employed. Several of these are shown in the marks.

St. Omer

Louis XV., "the well-beloved," King of France from 1715 to 1774, issued letters patent to Louis Saladin to establish a *fabrique* for manufacturing faïence at St. Omer after the one he had founded at Dunkerque was closed on the demand of Dorez of Lille. As this is a type of others to which reference has been made, we quote from Jacquemart its chief provisions: "Louis, etc. Our well-beloved Louis Saladin, merchant at Dunkerque, has shown us that he has found the secret of making *faïence* as beautiful and as good as that of Holland, which besides has the advantage of standing the fire, and plates and dishes of stoneware which imitates that of England; that having been informed that there is no *faïencerie* in the greater part of Amiens, he has formed the project of establishing in the town of St. Omer a manufactory for making there these kinds of *faïences* and stoneware, the said town being the most suitable place for such an enterprise, as much because of its canal and its proximity to the sea-ports, as because of the quality of the clays which to him are necessary and of the white, soft wood which is found there in abundance. The alderman, after experiment, knowing that this *fabrique* will be very useful to their town, have pressed us to order it by a decree sent to our council, April 14, 1750.

"We have allowed, and shall allow the said M. Louis Saladin to establish in the town of St. Omer, or the suburb

of the said Haut-Pont, a manufactory for making there during twenty consecutive years, and to the exclusion of all others, faïence in the style of Holland, fit to stand the fire, and crockery in stoneware in the English style, on condition that he shall make the said establishment in a year counting from the date of the said decree, and shall have at least one kiln always in operation . . . prohibition to build any other establishment within three leagues of the environs of St. Omer, etc." This was registered on July 9, 1751.

The *fabrique* was soon at work, and its existence in 1791 is shown by its appearance in the list of French potters, who in that year protested against the treaty of commerce with England. We are not certain as to its general productions—probably they have been confounded with Delft and with English stoneware; but a certain soup-tureen of cabbage form, like one in the Cluny Museum, and resembling others made in England, France, Holland, and Germany, was distinguished from them by the mark—*à Saint-Omer*, 1759.

Mention has been made of Desvres, but there are other places which manufactured faïence in this district: Aire, Boulogne, Hesdin, and Montreuil-sur-Mer being of the number whose records are not yet forthcoming.

Arras

About forty miles south-east of St. Omer lies Arras, once celebrated for its tapestry, and noted as the birthplace of the brothers Robespierre, of whom Maximilien met his fate by the guillotine in 1794. Just ten years previously his native town had commenced the manufacture of porcelain. Two unmarried women, the sisters Deleneur, traders in faïence, were financed by the intendant of Artois and French Flanders for the purpose of competing with the cheap china of Tournay. Probably the specimen of faïence in the Cluny Museum was from their *fabrique*. It is a cruet-stand decorated with open-work and painted with bouquets and foliage in imitation of Strasburg ware. On the reverse is a mark

composed of two V's forming a cross. The porcelain was marked with the letters AR and the decorator's initial.

The map of France shows many towns of which no particulars are given with regard to the pottery produced in them. But to some potter in every one of them letters patent were granted upon application duly made. It may be that some of the applicants pursued the business no further when they had received due authority; it may be that they made ware which was copied from the best-known French manufactories; and it may be that certain of the marks, such as those found upon specimens in the Rouen style, were used by them and have not been separately identified.

CHAPTER XII

RENNES, RENAC, NANTES, LE CROISIC, QUIMPER, CLERMONT-FERRAND, ORLEANS

THERE were several towns in Brittany which even in the seventeenth century produced fine white faïence ornamented with large flowers painted in blue, and there remains a superabundant history of the many *fabriques*, but the number of pieces bearing marks which have led to identification is very limited, so that it seems, at present, impossible to avoid the confusion which surrounds and involves most of the productions of this district.

Rennes

The *fabrique* at Rennes appears to have existed from the second half of the seventeenth century, but the first document relating to it is not dated earlier than 1748, when in Forassi, nicknamed Barbarino, a Florentine, founded a manufactory of enamelled pottery; then he built another in the *rue Huë*, where the best of his work was done in the style of Marseilles, distinguished by a special colouring in which the violet of manganese was predominant. A fountain of great elegance of form, with skilful decoration of arabesques and flowers, which was exhibited at Paris in 1867, bore the inscription: *Fait à Rennes, rue Huë* 1769. A large dish with blue flowers painted on a white ground also is known to have a similar mark, and, so far, these two pieces appear to be the only guides to the Rennes ware, for though the name Bourgoüin is said to figure on several specimens, the name

Baron on others, in 1775, and Choisi on a tureen, the



RENNES.

Fountain in decorated faience with metal tap.

evidence connecting them with the Rennes factories is not conclusive. We are told that all table and household requisites were manufactured; that upon a milky white ground a subdued decoration in polychrome was applied; and that the blue and the yellow were the only two colours which maintained their freshness amidst much that was dull. Perhaps the Rennes figures and groups of saints which were sold in the streets at the time of pilgrimages and fêtes will receive more attention from some local historian. It appears that an inscription, N^o.D.: De Guelin, is found on some of these. In 1791 one active factory alone existed.

Renac

A plate, marked with a letter R, in common faience, painted with bouquets, has been attributed to Renac, which is in the same department (Ille et-Vilaine) as

Rennes. We give it for what it is worth, on the strength of the list of Glot, in which Renac is given as a town in which faience was made.

Nantes

The middle of the eighteenth century abounded with potters working at Nantes: Colin, Montillier, Belabre, Arnould, Cacault, Lhote, and Castelnau—the widow Martin and others, including Perret and Fourmy, who in 1771 received the title of *manufacture royale*. It is stated that this factory used the *fleur de lis* as a mark, but Marseilles is credited with that mark, which Savy adopted after the visit of the Comte of Provence to his *fabrique* in 1777. And the "General Almanac of Commerce" does not mention Perret and Fourmy in 1788. Instead, it gives the name of Derivas *fiis*, "whose faïence was able to compare with those of Nevers and of Rouen."

Le Croisic

The early accounts of the ceramic industry at Le Croisic trace its advent to a Flemish potter, Demigmes, in the sixteenth century. He was succeeded by an Italian, Borniola, in 1627, who left the *fabrique* to Jean and Beatrice Borniola. The latter married one Davys. The faïence produced here resembled the older productions of Antwerp and of Flanders, being white, godrooned, and painted in blue and pale yellow, with foliage and flowers. In their turn they served as a pattern for the old Rennes wares.

Quimper

The *fabrique* at Quimper was founded late in the seventeenth century. According to a document preserved at Sèvres, "there was at Quimper a manufactory of enamelled faïence in imitation of Rouen, established in the year 1690. It supplied a part of Brittany." The wares resembled those of Rennes, being of a more greyish tint, but otherwise having similar decoration of foliage and flowers, although in the Cluny Museum there is a plate, with a Chinese design

of a bird on a branch, in colours, on a white ground, which is marked on the reverse with a T. This is assigned to Quimper. Similar coloured faïence was produced at Quimperlé. Jacquemart remarks upon a charming *suspension* or hanging bracket, with decoration in relief heightened with colours which closely resembled the ware of Rennes. Of Malicorne, Ligron, Pont-Vallain, and St. Longes in the Sarthe Department, little is known; nevertheless *Saint-Longe*, impressed in the paste, has been found upon choice specimens, resembling those of Lorraine, ornamented with reliefs and with enamel colours and *rouge d'or*, the red from gold.

Clermont-Ferrand

At several of the towns marked on the map, faïence formed one of the local products at some period in the eighteenth century, but history gives little beside the fact. Reference can be made for their position to the map. With a few exceptions no marks were used, so that it would be useless repetition to give names and dates, or even the styles as set out in the documents. On the other hand, some *fabriques*, re-established in modern days, imitate the old ware and apply the name of the town as a mark—"Gien" and "Sarreguemines," for example. Again, the recent discovery of old pieces marked with a rare but genuine name, and perhaps a date, has led to a fresh classification. We shall understand this easily if we consider one case.

The productions of the *fabrique* of Clermont were imitations of Moustiers blue-and-white ware, for which they are mistaken. The subjects of Bérain were reproduced with great fidelity, so that the confusion was excusable until some specimens came to light which settled the matter. These bore on the reverse the words *Clermont-Ferrand d'Auvergne*, and the dates 1734, 1736, and 1738. The next step will be to search into the archives of the town in Puy-de-Dôme and find out who the potters were that lived there then. Who used the letters DMCEN as a mark in blue, and who the oblique cross? Or again, who decorated this cylindrical

flower-stand with a blue lace-pattern copied from Moustiers, with alternate designs forming lambrequins, having a border of flower ornament round the base, and used the blue mark P over a dot ?

Such marks have been found upon fine pieces of faïence, which have been classified as productions of Clermont-Ferrand, where coarse wares were also made. To this class belong certain plates and pieces bearing the name of the person for whom each was made. Jacquemart describes one—a salad bowl decorated in the interior with a picture of the *atelier* of a turner and the name *Perrier Lauche*; on the outside the vine with its grapes extend all round. The body of this piece was compact and dense, red in colour, and covered with dull enamels. Neither this nor the imitations of Moustiers belong to the earliest faïence, which was painted in blue on a white ground, in simple designs, or glazed only with a mottled brown lead glaze, the last being a ware which was made in nearly every *fabrique*.

Orleans

J. E. Dessaux de Romilly received in 1753 a decree giving him a monopoly for the making of faïence of white earth, purified, during a period of twenty years. Yet only two years later Leroy was the director of the works. In 1757 C. C. Gérault Daraubert succeeded him, and transformed them into porcelain works. Jacquemart mentions a rare piece, marked with an O surmounted by a crown, in blue. This was a figure of a Chinese holding with his two hands the diverging branches of a tree. Another figure, with a similar mark, representing a child leaning back against the trunk of a tree, holding a basket in front, was in the Gasnault collection. A third piece, a large decorated two-branched candlestick or *flambeau* in the Cotteau collection, had likewise the crowned O mark, whilst ORLEANS is sometimes found as an impressed mark. The small figures decorated with blue enamel were modelled by Jean Louis, who worked at Strasburg and Sceaux before coming to Orleans. Then there were large

figures made about 1767 by Bernard Huet, which ranged from four to eight feet in height. Probably to the same modeller should be assigned the figures and groups enamelled in colours, which bear as a mark his name reversed, TĒVH.

In the Almanac of 1776 Gérault's factory does not appear. Two are mentioned—Mézière and Mézière *jeune*, junior. Two years later Fédèle appeared as a maker of faïence, but in 1797 all of these had disappeared, the widow Baubreuil had built a *fabrique* for faïence, and Grammont manufactured pottery with coloured paste or marbled body in imitation of the English variegated wares.

The places around Orleans which had their *fabriques* were St. Marceau, its suburb, Gien, St. Dié, and Châteaudun. Gien faïence, marked with the name, decorated with flowers in colours like the Marseilles ware, is common enough. The productions of the other towns have still to be discovered. At Chaumont-sur-Loire J. B. Nini, a modern manufacturer, has produced an interesting series of medallions in terra cotta, distinguished by their refinement.

CHAPTER XIII

THE GLAZED POTTERY OF FRANCE

IN England during the Tudor period, 1485-1603, drinking vessels, especially jugs, were made of a buff-coloured clay, fairly hard, covered nearly all over with a green glaze. These wares may be regarded as types of the glazed pieces, *veries vernissées*, which were also manufactured in Western Europe about the close of the Middle Ages. Instead of an opaque coat, composed of elements in which tin held an important place, they received a glassy, transparent coating, in which the chief ingredient was lead. This glaze may be green or brown, it may be coloured with various metallic oxides; but, being transparent, the body of the ware beneath it can be seen, whilst its lustre often communicates to pieces to which it has been applied a charming softness, a striking effect which is seldom obtained from the enamelled pottery to which the name *faïence* has been given. Perhaps the best definition of *faïence* is that it is earthenware which is not white, like English earthenware now is, but which has a paste finer than ordinary pottery. The difference between the fine glazed pottery of France and its *faïence* is exceedingly slight, when the pastes or clays are compared, so that the lead glaze of one distinguishes it from the tin glaze of the other. Recognising the extreme difficulty of making sharp differences between the fine and the coarse glazed pottery, we may assume that skilful decoration is the essential. Without that, the wares which the factories throughout Europe produced for domestic purposes would be valued perhaps for their age, and for their place in a historical series, but for little else,

unless the shapes were especially good or unusually quaint, or the glazes mottled or lusted with uncommon effect.

All over France old potteries were working during many centuries. At Beauvais, fifty-four miles north of Paris, stone-ware was made, which was much esteemed, from the commencement of the sixteenth century, and its glazed pottery was about as old. Covered with a green glaze, decorated with figures in relief and pierced with open work, its *cannelles* or *bidons* and jugs are fine examples of early ware, and the wide-mouthed four-handled ones, like some English tygs, are quite as curious.

Then at Saintes, on the river Charente, the scene of Bernard Palissy's early struggles, a *fabrique* existed—again from the first years of the sixteenth century—which, towards the end of the next century, transferred its attention from glazed pottery to white faïence decorated with designs in colours. The old ware was ornamented, in relief, with coats-of-arms, attributes, monograms, and inscriptions. The date 1511 was found on one specimen. In 1788 four factories were occupied in producing the white ware. Passing next to the south, we reach Avignon, which had a very ancient pottery, decorating its ware in relief. This ware was formed nearly always of a clay, slightly coloured, and covered with a rich brown glaze. Centre-pieces for the table, fountains, *aiguières*, and pierced baskets ingeniously worked were some of the objects produced, and marked by their elegance of form. Though maintaining a decided originality, they resemble in their even coloration some of the pottery of the North of Italy and of Monte Lupo. In addition to the relief decoration and the brown glaze, other forms of decoration were applied, such as flowers, leaves, sprays, branches, fruits, and various ornaments in white on a brown ground, and, more rarely, in blue on a white ground. The last statement proves that the Avignon potters were not unfamiliar with enamelled faïence, though most of their ware was light red and brown glazed. Apt has been noticed for its yellow glazed ware.

From Paris eastward to Epernay is just over seventy miles. There, too, glazed brown ware was made, resembling that of

Avignon, for pieces of similar form were produced, as well as inkstands and salt-cellars, bearing occasionally a mark in the paste like this: *Jean Montigny à Epernay 1716 le 7 décembre*. Many really good examples of brown glazed ware can only be ascribed to districts such as Burgundy and Lorraine. Pieces commemorating the marriage of Philip the Good, Duke of Burgundy, to Isabel of Portugal, in 1429, are Burgundian. They have applied moulded ornament, consisting of his coat-of-arms and the device which he then adopted: *Tant que vivrai aultre n'auré*. Generally, however, the ware, like that of Lorraine, in the absence of ornament identified with the ruling Dukes, cannot be otherwise classified than as glazed ware of French origin, or of a district such as the Midi.

These remarks apply to other than brown wares, to some which have figures and ornament in relief in blue on a brown ground, to some which show a brown lustre, to some again which are decorated with flowers in colours, upon a brown ground, and to certain centre-pieces in glazed terra cotta, composed of groups of animals—the chase of the bull, the chase of the bear, of the wolf, and of the deer. Then there are many tiles and plaques for stoves, ornamented with remarkable bas-reliefs representing Victory, Air, Fire, etc., which still await identification.





SIEGBURG GREY STONEWARE.

On the left is a *schnelle* with pewter mounts. Above the arms of the Archbishop Elector of Cologne are three figures of a soldier holding a shield. On the right is another beer-jug where, under an arcade supported by caryatides, are soldiers armed.

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CHAPTER XIV

GERMANY : STONEWARE

The Decorative Stoneware called "Grès de Flandres "

FOR a long period much of the old foreign stoneware has been described in the catalogues as *grès de Flandres* or *Flandre*, but Flanders was the province of the Counts of Flanders, which embraced a part of the north-east of France, the southern division of the province of Zealand in Holland, and the two provinces of Belgium which still bear the names East and West Flanders: and the manufacture of fine stoneware extended over a much wider area. Hence neither *grès de Flandres* nor *grès flamands* accurately describes the stoneware made in Germany, where the potteries, many in number, employed in their decoration the coats-of-arms of German princes, or legends expressed in various dialects of the German language. Further proof has been furnished by discoveries, not only of countless fragments of ware and of sound vessels, but by the uncovering of the very kilns in which they were fired. The half-tone illustrations of this section deserve attention.

Researches have been conducted at Raeren, near Aix-la-Chapelle, otherwise Aachen; at Frechen and Siegburg in the neighbourhood of Cologne; Höhr and Grenzhausen in Westerwald (Nassau), to the east of Coblenz; Creussen, just south of Bayreuth, in Bavaria, and several other places. Raeren was affected by the political vicissitudes of the Netherlands, which in 1579 formed the Republic of Holland by the union of seven provinces which revolted against Philip II. of Spain. Afterwards Raeren belonged to France, then to Germany,

next to Napoleon, and finally to Germany again. The stoneware is usually classed as German, though, in many instances, the designs of Flemish artists and the arms of Flemish families are found upon it. The honours must be shared between Germany and Flanders.

Stoneware or *grès cérame* is a very hard pottery, with a grain that is very close and compact, rather than fine, composed of sand combined with clay. The old ware was covered either with a lead or a salt glaze, and fired at very high temperature. If you compare the two glazes, you will perceive how suitable the thin salt glaze is for the purpose of leaving the ornament in sharp relief. The old potters knew this. Hence we find salt glaze is generally used. I need say nothing about the process more than this: the soda in the salt which was thrown into the kiln when the temperature reached the desired point attacked the silica of the clay, and formed with it a glaze—a hard, characteristic glass—in and on the surface of the ware.

The use of a salt glaze is ascribed to these foreign potteries as early as the beginning of the twelfth century, but it was much later when designs in relief were applied. The earliest pieces of stoneware were unglazed, and quite plain. When the glaze was discovered and applied, the ware for a long time remained without ornament of any kind, being simply grey, drab or dull white, or sometimes even brownish in colour. Then when the engraving of wood-blocks for books became familiar by the labours of John Gutenberg (d. 1468) a similar process was applied to the decoration of the stoneware, which during the fourteenth century had no other ornament than crude human heads.

The sixteenth century may be noted as the finest period for moulded decoration. Especially is this true of the second half of the century, for both German and Flemish stonewares of that period are remarkable for the sharpness of the designs. During the next hundred years, the moulds made from carved wood-blocks gradually decreased in artistic value, with here and there a notable exception. Decadence naturally followed, though the moulds have been reproduced in modern

times, and serve for the manufacture of many counterfeits in our own days, poor and weak imitations of the beautiful pitchers, jars, jugs, tall flagons, and pots, decorated with masks, figures, and coats-of-arms, executed in the sixteenth century, which are worthily valued and eagerly collected by connoisseurs.

This old stoneware—*steinzug*—bears a close resemblance to hard porcelain in its composition, except that it is not translucent, though where the substance is exceedingly thin faint light is transmitted. What beautiful ware the German and Flemish potters produced in the sixteenth century can only be realised when we carefully examine many specimens and compare them with the best productions of the English salt-glaze imitators, whose stamped ornaments are largely German or Flemish in style, especially in their earliest wares, which probably owed their origin to John Philip and David Elers, 1690-1710, though it is not certain that these brothers introduced salt-glazing into Staffordshire. I am inclined to the opinion that Dwight's stoneware, 1671, in its porcellaneous character, bore the closest likeness to the hard, colourless *grès*, covered with a smear of glaze, and both being semi-vitrified, the similarity is the more exact.

The developments which preceded the introduction of common salt as a glazing material were not peculiar to Germany and Flanders: we find them in our own country. They involved both glaze and ware. The early glazes were produced mainly by powdered galena, a compound of lead and sulphur, or by a glassy substance used less frequently. Also, before 1500, a mixed glaze, whose principal ingredients were soda and oxide of iron, was applied to many dark-brown drinking vessels. Later came the use of red lead, one of the oxides of that metal, and of glazes in which a fusible native silicate such as felspar was the chief constituent. As salt glaze required a very high temperature for its production, the body of the ware was improved, being made of clay difficult of fusion, so refractory as to resist the heat without softening. This improved body became a stoneware. The application of tin enamel as a coating for earthenware may be referred to an earlier date than the use of salt-glazing, which,

on the Rhine and at Limburg, was in operation during the sixteenth century. The province of Limburg is near Raeren.

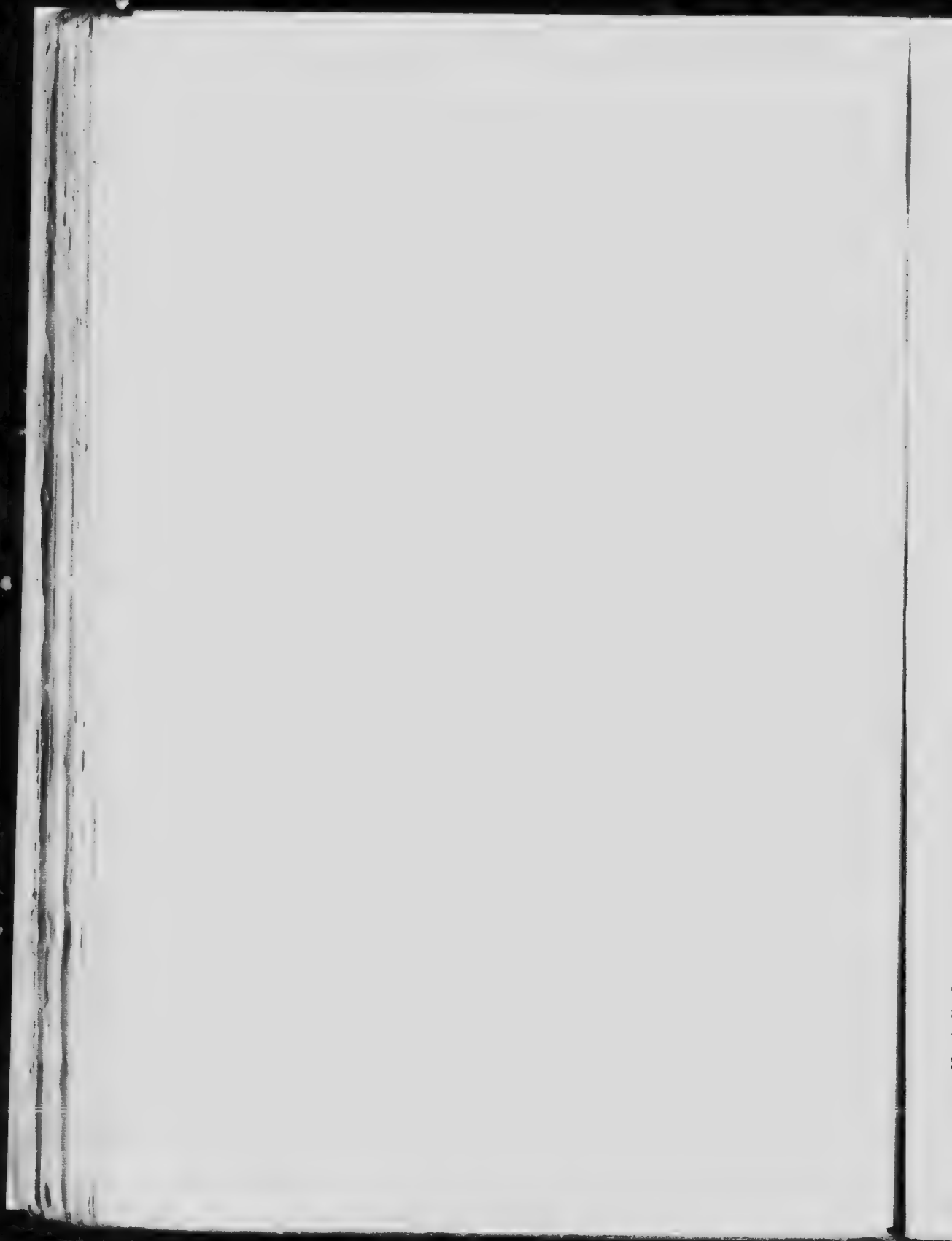
The Raeren ware is all salt-glazed, but that made at Siegburg was not glazed during the early years, only when the pottery had reached perfection. So that when you see in the museums those whitish stoneware pots and drinking vessels without a glaze you may be sure that most of them came from Siegburg, where, as early as the fourteenth century, the manufacture was prosperous, though the earliest dated piece known falls into the second half of the sixteenth century. Again, the brown ware, salt-glazed, from Raeren was made before 1539, a date which appears on two specimens, one of which was dug up on the spot. This brown-glazed ware is in a measure characteristic of Raeren, although some dated pieces of the sixteenth century have the grey-blue decoration which is so well known.

Two further considerations deserve attention. The Raeren drinking vessels were made in two pieces, each "spun" or "thrown" separately on the potter's wheel, and, afterwards, by means of thin clay, joined together. Vases, too, were formed in the same way. The *canelles* or spindle drinking jugs, the tall flagons of Siegburg, were thrown in one piece, so that they never show the circular joint which can always be detected when the pieces are built up. This important point should be borne in mind. So should the second peculiarity, the thumbing on the foot, which, accompanied as it often is by holes and irregular knobs, is said to be indicative of age. Every one who has seen the thrower at work knows that, in order to detach the form he has completed from the clay base, he takes a piece of copper wire and severs it at and from the base, after which it can be lifted off quite easily. Now, the action of the wire in cutting raises a series of ridges which are separated by depressions, giving an appearance of whorls something like the back of an oyster-shell. Modern ware would show these markings if the turner did not remove them on the lathe. The old potters did not discover how to cut the ware, so they pulled it from the wheel and then used their hands to restore the vertical shape



RAEREN BROWN STONEWARE.

Superb pitcher in Raeren brown stoneware, having a mask with a beard—a greybeard—on the neck and shoulder. This example of a Bellarmine, *baardman*, or *ruche*, is decorated on the body with three large medallions showing the coat-of-arms of Prince Maurice of Nassau-Orange, with the date 1595, and the following legend: GROEF :: MORREIT :: BREIJ :: VAN :: ARNGEN :: GORENATER :: LIN :: ATLANT :: VAN IMDEI :: FM :: SIM :: IN :: GOT. Between the large medallions are two small ones suspended from bearded lions' heads. The medallions show the coat of arms of the Julliers family. Above them are two streamers upon which is this inscription: DRINCK :: AND :: EATE :: GOD :: AND :: HIS :: I :: 6 :: 0 :: 3—COMM AVN DE MEN IS :: NOT :: VERGAET ::.



and to make the base even and flat. Sometimes the whole of the base is marked by the potter's thumb in his endeavours to secure a perfect, level base, and at Siegburg this thumbing on the foot was maintained for some time after the other potteries had employed the wire-cut. The whorls or concentric marks disappeared in time except on Frechen ware, on which they are specially observed, so much so that some think they form a feature pertaining to it. But I have shown that on all wares the wire cut the same kind of whorls.

The researches carried out on various sites, such as those mentioned earlier in this chapter, have removed many doubts as to the origin of the different wares and have established certain facts with regard to their age. Systematic excavations of heaps of rubbish—the castaway wasters and broken wares, the accumulations of long years—have brought to light a historical series of progressive efforts in manufacture; those specimens which were found nearest the surface representing the latest work, whilst step by step downwards through intermediate periods the earliest productions were at last reached in the lowest strata. Thus, how the pot was made, glazed, and decorated in the successive stages of ceramic art has been revealed. The first pieces were without ornament of any kind, and it was not till the fourteenth century that even the crudest of human heads appeared on the necks or bellies of the pots, which later, in more refined outline, accompanied by real or fictitious coats-of-arms, were found almost everywhere. Although we must ascribe an English origin to some of these vessels—Bellarmines, grey-beards, or longbeards as they are named—they were clearly imitated from those made at Cologne or in its neighbourhood, which were exported to England from Flemish ports and thus known as *grès de Flandres*.

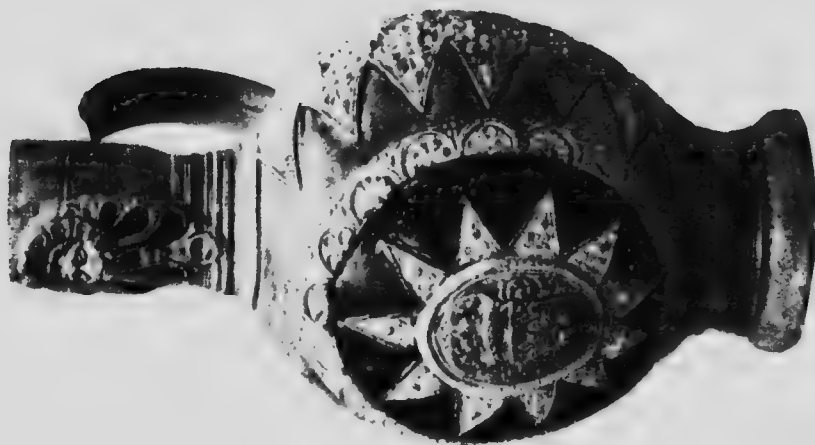
About the beginning of the sixteenth century, at a period coincident with the Reformation, beer-drinking became excessively popular owing to the discovery that hops, being added to the malted liquor, improved its flavour, gave it tonic properties, and increased its keeping qualities. A remarkable demand for drinking vessels arose, which was

supplied by *canelles* or tall flagons and jugs in stoneware. In Germany they gradually supplanted those made of pewter, glass, and earthenware, and relegated the Bellarmine to a secondary position, because their shapes were finer and their decoration much more elaborate. The second half of the century was notable, as the illustrations show, for veritable masterpieces of stoneware which was not unworthy of comparison with the silver-work of the artists of Nuremberg and Augsburg, and which indeed it resembles in its figures and ornament in low relief. Germany and the Low Countries were the homes of the hanap and beaker.

The wealthy Teuton of this period drank his brandy and water from a large two-handled silver vessel termed a *Brandewijnskom*, or brandy basin, and his wine from a silver cup or *tazza*, a *Drinkschaal*, but his beer, surely, from a *Hirschvögelkrug* or *Sternkrug*, if not from a *Schnelle*, *Apostelkrug*, or perchance from a *Schraubflasche*.

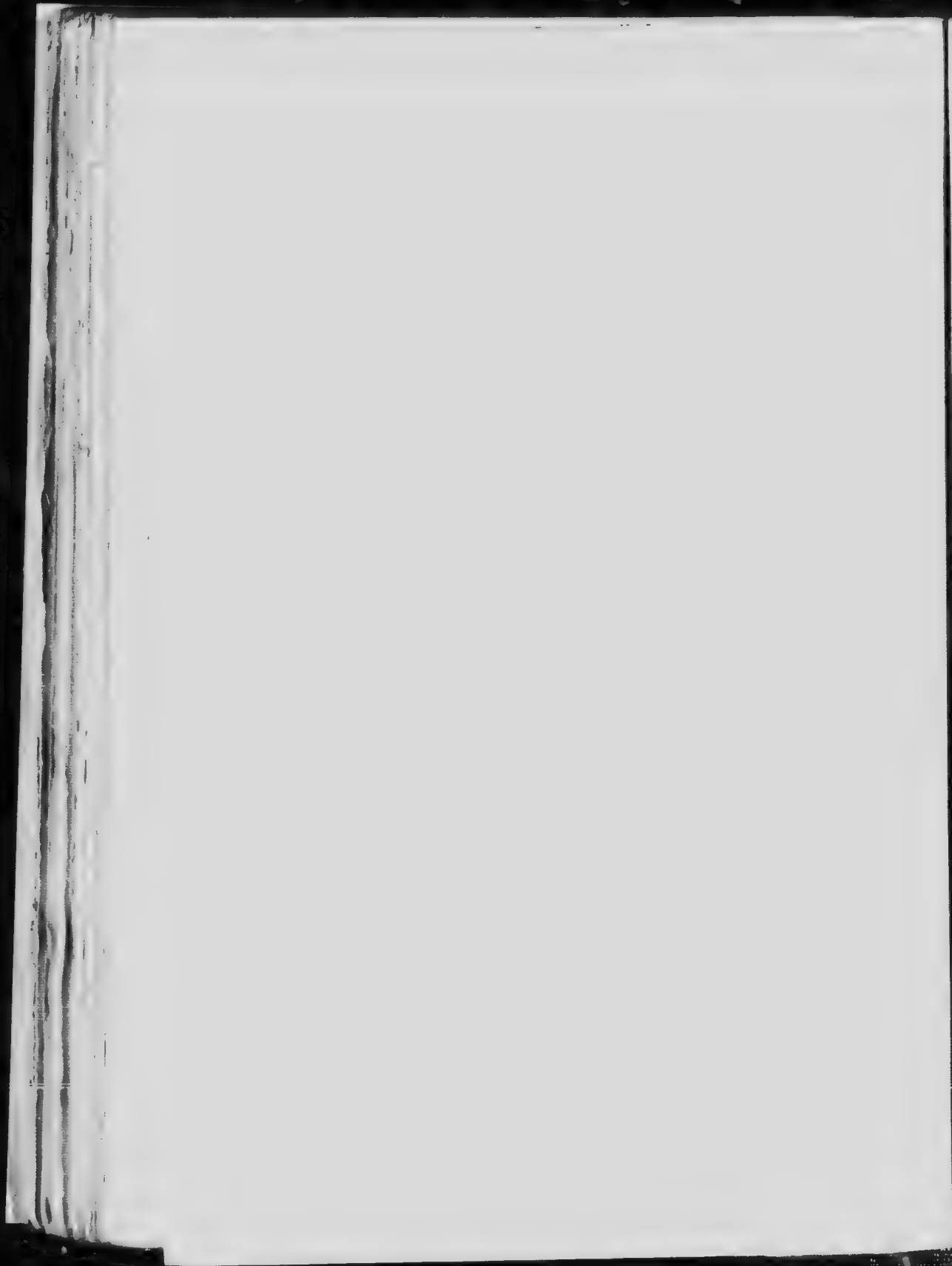
Such jugs and bottles were all "thrown" on the wheel from suitable clays found in the valleys of the Rhine and Meuse, carefully selected, combined, and prepared by mixing. We called attention to the thumbing on the foot and to the lifting of the forms from the wheel after the wire-cut. The ornaments, quite in keeping with the fineness of the ware, have a distinction which is all their own. Moulds or stamps, clearly cut or engraved with intaglio designs on metal, hard wood, or fine-grained stone supplied the decoration in relief, for they were filled with clay having the same composition as the "thrown" body to whose surface the moulded ornament was applied and fixed by means of thin slip or clay mixed with water. Many subjects are found in which this treatment is most elaborate, such as those in the illustrations of the grey stoneware of Siegburg and the brown stoneware of Raeren, for example. Other pieces, similarly plain, are equally distinguished.

Then the stoneware of Westerwald introduces another type where the decoration is aided by blue and by violet enamels. This leads to a third group, in which the harmonious tones of polychrome enamels blend delightfully in



WESTERWALD STONEWARE.

The beer pot on the left is colored grey, blue, and violet. In each medallion is a figure of a lute player. The other pot, a *templing*, has similar enamel colouring. In front, the arms of France are in a medallion. Early seventeenth century.



fine compositions which must for ever be admired by those who collect this old ceramic art, the fascinating stoneware with its lovely soft colours. At Nuremberg, the elder Veit Hirschvögel, born 1441, was familiar with the use of tin glaze, and specimens ascribed to him are preserved in the museums, especially the stoves for which the family was famous. Yet the Hirschvögel name is associated more closely in the minds of collectors with the marvellous coloured stoneware. The illustrations show a splendid specimen, and facing one is a page of description, so that there is no need to say anything more here.

Neither is it necessary to dwell on each individual factory which made stoneware. Their positions are shown in the map, their productions in the illustrations. It will therefore be sufficient to give the results of comparison. Raeren ware is usually brown, sometimes grey and blue ornament with arms in relief and *en creux*, i.e. in intaglio. Flowers, lambrequins, masks, appear with scriptural subjects, medallions, and an occasional pelican. Some pieces are marked, as *Johannes Kannenbecker me fecit*; G. EMENS; the monogram of M. Mennicken and Jan Allers; with accompanying dates ranging from about 1580 to 1623.

The Westerwald productions comprise those of Höhr and Grenzhausen, near Coblenz (Nassau). The ware is grey-coloured with blue, though now and then violet is used as well as polychrome. Inscriptions are found with coats-of-arms, with scriptural subjects such as the "Good Samaritan," with eight subjects showing the works of mercy, with masks and arms, rosettes, and flowerets, with woman and dances, all in relief and engraved. Very rarely the monogram I.E.M., for Jan Emens, appears upon a shield. The dates range over a few years on each side of 1600. Perhaps the distinctive style is that with rosettes, *cruches à rosettes*, with a grey surface heightened with blue, having rosettes in relief on a violet ground.

Nearly the whole of the Siegburg stoneware is white or greyish white. The *canette* or tall flagon in the illustration is a remarkable example of its armorial decoration, the detail being wonderful. Yet the history of Samson, figures of Faith,

Justice, and Charity, and of Pride, Luxury, and Gluttony, or of Joshua, Alexander, and David, seem to have occupied the decorator as well as the coats-of-arms, the lambrequins, and the arabesques. With the exception of Hans Hilgers, the celebrated potter, whose initials H.H. appear now and then on shields in the decoration, no names of the Siegburg potters have as yet been traced. The dates upon the ware are from about 1559 to the early years of the seventeenth century.

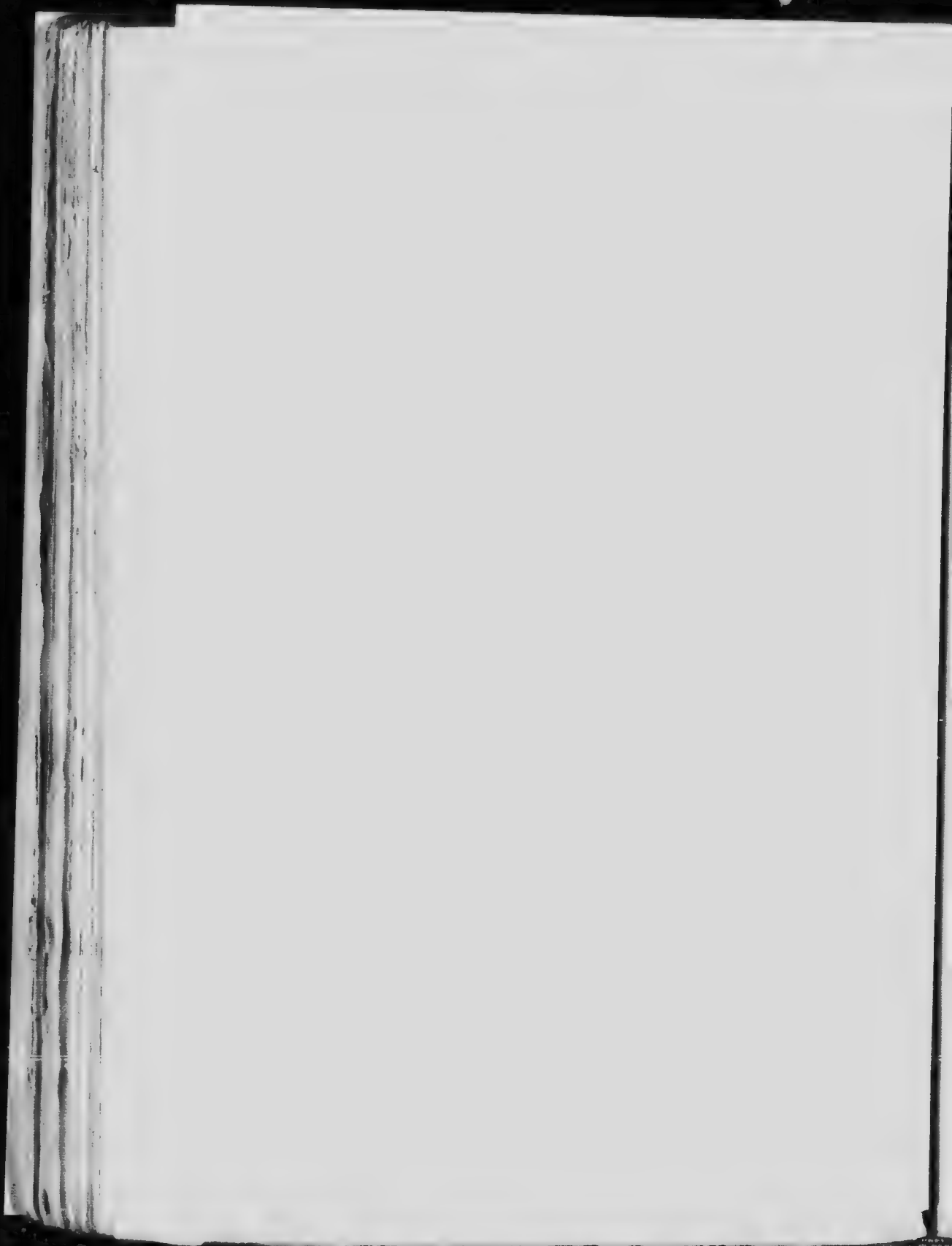
Near Cologne on the south-west, at Frechen, brown ware was mainly produced, some with tints of blue, other with lustrous reflections. Masks with long beards, the *Barbman*, the greybeard, or Bellarmine, adorned the stoneware of Frechen and Raeren. The dates found on the comparatively few pieces known begin about 1523 and end about 1604.

In Bavaria, at Creussen, during the sixteenth and early seventeenth century, brown stoneware was made and coloured with enamels. Such were the drinking vessels typified by the "Apostelkrug," on the periphery of which, between two borders of polychrome enamel, are displayed the figures of the apostles by the side of the double eagle. Another form, a bottle, called "Schraubflasche," shows the four evangelists and a young woman standing one on each side. The ground around the figures is blue. The five flattened sides are decorated with polychrome enamels, which are also applied to the figures. The general character of Creussen ware may be gathered from the illustrations. It is either wholly brown, or has a blue ground with enamel decoration in polychrome, whilst some of the Nuremberg stoneware has a green ground with open-work ornament, not at all like the stoneware of the Hirschvögel family, which was enamelled in colours.

The German stoneware is noted for its remarkable ornament in relief. The drinking-vessels were mounted in pewter, as a rule, and upon the covers appear the dates when the pewterer did his work, which was generally quite plain. In addition to stoneware, much faïence was made in Germany, which is apt to be forgotten amidst the superb productions with a harder body, the ware to which, as we have shown, the term *grès de Flandres* has been so widely and unfitly applied.



HIRSCHVÖGELKRUG. NUREMBERG ENAMELLED STONEWARE.
Described on the page opposite, and further illustrated in the German section
108]



The magnificent beer-jug or *grande cruche* is of signal rarity and uncommon brilliance in its enamel decoration. Its charming form is decorated all round with rich ornament modelled in relief and covered with enamels—blue, white, yellow, green, and aubergine. The decoration is divided into two principal zones, the upper of which shows, in a niche in the middle of the front, the figure of Johann Friedrich de Saxe, called "der Grossmütige." He is seen behind a table with a green tablecloth. To right and left can be seen half-length figures of other princes, six in number, amongst whom Charles Quint and the Landgrave of Hesse may be recognised. All are wearing the Order of the Golden Fleece. The lower zone shows, in front, a lion holding a shield which contains the double-headed eagle of Austria with the Imperial crown, with six compartments in which the labours of Hercules are illustrated. The shoulder of the jug is ornamented with a row of heads of cherubim, the base with garlands. The handle is formed of three twisted stems spreading out over the body of the jug in graceful curves.

Amongst the numerous *fabriques* in Germany during the sixteenth, seventeenth, and eighteenth centuries, those of Nuremberg and Bayreuth were well known for their beautiful ware. Especially were they distinguished for the success of their faïence, enamelled in white with blue or polychrome decoration. At Nuremberg, the family of the Hirschvögel, potters and glass-painters, was celebrated; hence the name given to this beer-jug, "Hirschvögelkrug." To their successors are attributed the greater part of the fine stoves in enamelled pottery of the seventeenth century, made of tiles and panels covered with a green enamel for the most part. The panels were decorated with portraits and other subjects in relief in rich frames, in which arabesques and caryatides, porticoes, arcades, and columns, were equally ornamented with subjects in relief. Though the best products of the Hirschvögel family were in stoneware, enamelled in colours, some of the Nuremberg stoneware, decorated in relief, had a simple green ground.

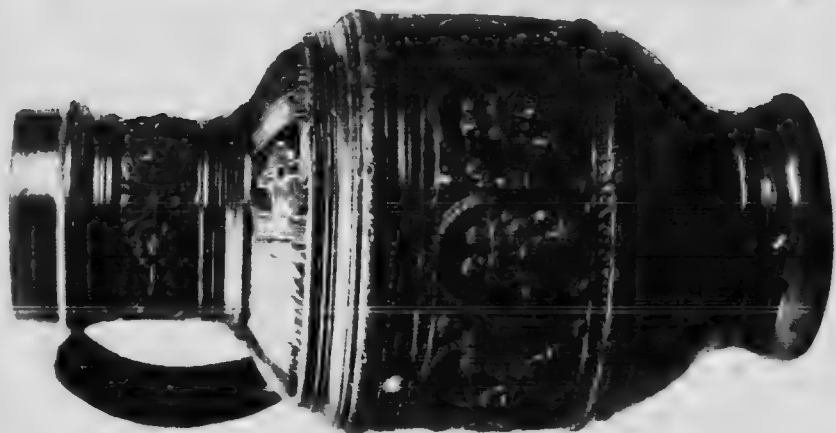
CHAPTER XV

GERMANY: FAÏENCE

Nuremberg, Bayreuth and other Potteries

CREUSSEN, whose stoneware has been shortly considered, stands at one corner of a triangle whose short side reaches to Bayreuth, from which the longest side stretches to Nuremberg, and from thence the third side passes back to Creussen. Nuremberg and Bayreuth made faïence. We mentioned the green enamel on the stoneware of Nuremberg, and that enamel gives a distinction to its pottery which was largely employed in the making of the stoves for which it was noted. The green enamel was applied in a glaze, the base of which was lead and other colours; yellow and violet were also employed, whilst the outlines were drawn in brown. Groups and figures, plaques, and tiles were amongst the productions which deserve attention. "St. George slaying the dragon," a group in the late fifteenth-century style, and a "Virgin and Child," another group, both enameled in green, are amongst the subjects which have appealed to many ages. The plaques contain many *bas relief* portraits of German princes, whilst the tiles were often finely decorated. The illustration showing a "Virgin and Child" upon a tile is characteristic of the fine work of the old potter of the city upon the Peignitz, in the sixteenth century. There and then he had many work-fellows, judging from the number of stoves which survive and the names which are inscribed upon the pieces.

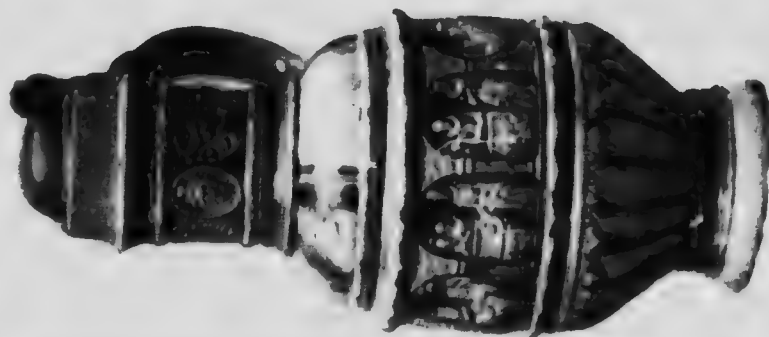
Jacquemart speaks of a plaque in faïence which bore in German this inscription: "Mons. Christophe Mars, founder



RAVENSBROWN STONEWARE.
The dancing peasants are after H. S. Beham.
From the *altler* of Memmicken.



NEUMARK POTTERY.
A tile covered with green enamel. Seventeenth century.



GRENZAU-GREY AND BLUE
STONEWARE.
Beer jug showing in relief with
people engaged in works of industry.
Probably by Jan Lincz-Grenzau.
Hans.



of the *fabrique* of porcelain of this place, born in 1660 the 25th December, died in the year 1751, the 18th March"; and he discusses whether Mars really made porcelain. We need not follow him in his remarks about that; rather will we consider a faïence clock which he describes as bearing the arms of Nuremberg and the names, "Christoph Mars, Johann Jacob Mayer, des Reichstadt, Nürnberg. 1724. Sträbel." The last named is that of a painter upon faïence, whose name appears upon a dish in the Sèvres Museum with the date December 12, 1730. Another name appears upon a service painted in the same style, of which one piece bears a signature *G. Kozdenbusch*, whilst the other pieces have the initials G.K. only, which are frequently found upon fine specimens of Nuremberg faïence. Probably, too, the K under the monogram NB, for Nuremberg, indicates the same artist. The NB monogram has other initials and numbers below it.

Other Nuremberg marks are given by the same author, who also states that about 1720 Mars endeavoured to revive the rich decoration of the majolica of Faenza, but that the results obtained were poor. He cites the name *Stebner* and the date 1771 as occurring upon a covered flagon or *cruche* ornamented with foliage and large flowers outlined in black. A specimen of Hanau faïence, a beer-jug, shown as an illustration on page 114 is a type of much of the ware produced throughout Germany. Recently the pottery of Frankfurt and Hanau have been investigated, and many of the examples discovered resemble debased delft of the early period of that manufacture. It seems that about 1661 Daniel Behagel and other Dutchmen settled at Hanau. Probably, by the time that a second edition of this volume is demanded, full particulars of these researches will be forthcoming. A page of new marks from the Hanau district shows that modern Germany is finding out things as France has done.

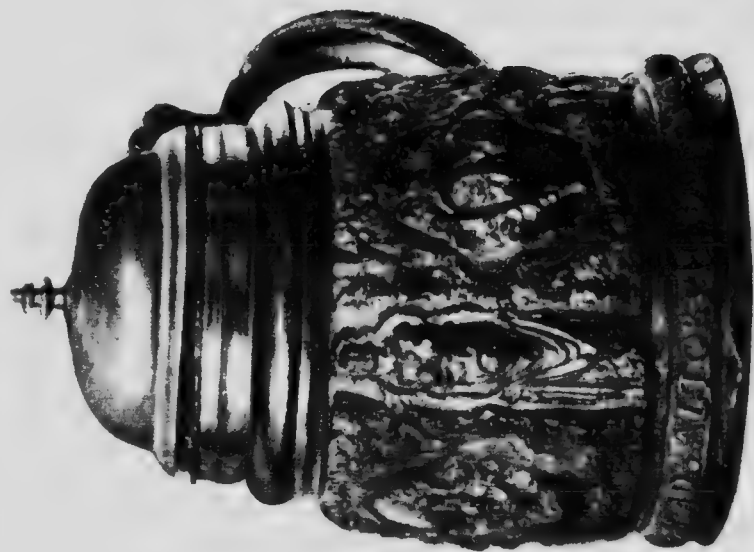
The faïence of Bayreuth was a fine clay body, covered with a bluish-tinted white enamel, upon which delicate designs were painted in a blue which was rather dull. Amongst the

best pieces are found the comfit-dishes or *plats-drageoirs* made up of compartments heart-shaped and disposed around the central piece in the form of a star. These are attributed to that G. Kozdenbusch above mentioned, originally a potter of Nuremberg, though they are only marked with a K, not with his name in full. The more important specimens of Bayreuth ware were signed *Bayreuth. K. Hu*, or with initials BK, BCK, and more frequently BP, which appears upon examples decorated with bouquets painted in polychrome. Certain flowers are remarkable for their vivid red colour, but, generally, the endeavour seems to have been to imitate the Saxon or Dresden style.

Now a slight sketch of the other factories for making faïence in Germany will bring this subject to its close. Anspach, in Bavaria, had a pottery: *Matthias Rosa im Anspach* appears upon a fine centre-piece, mentioned by Jacquemart as being decorated in blue, with borders and lambrequins in the style of Rouen, which reintroduces the question as to the confusion of other wares with the ware which they imitated. Without any mark who can be certain?

Frankenthal became the scene of the labours of Paul Antoine Hannong when he was exiled from Strasburg for making porcelain in 1754, and we should expect that the wares he made in his new home would be like those which he had produced at Strasburg at first, under the direction of his father. So they were, but the body was less refined, the enamel less white, and the flowers, rather coarsely outlined in black, were less clear in colour, being dirty-looking and purplish. When Joseph A. succeeded his father he showed no progress in these matters. So that, although we may see the familiar P.H. in a monogram, or the J.H. surmounted by a star, the marks of father and son, there will be but slight danger in attributing to Strasburg the inferior work of Frankenthal in faïence. The story of its porcelain does not enter here.

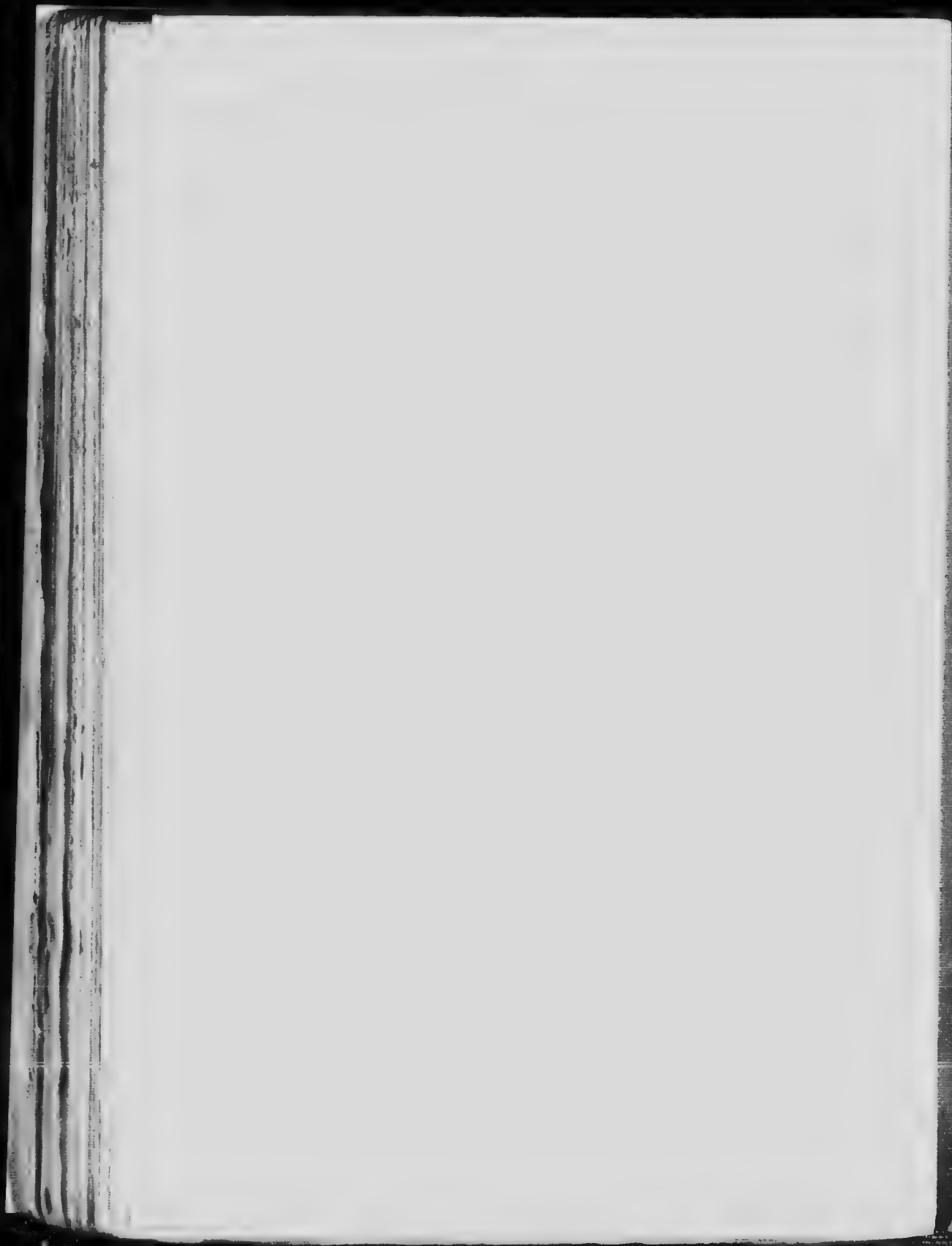
Neither does the story of Höchst porcelain, which, like the faïence, was marked with the wheel having six spokes, or you may call it a star surrounded by a circle. In connection



The beer-mug or *becer*, on the left, is brown, with ornament of masks separated by curvatures, and an inscription round the base. That on the right is an *apostelkrug* with a row of the Apostles in polychrome enamels on either side of the double eagle. The first is sixteenth century, the other seventeenth.

CREUSSEN STONEWARE.





with Höchst, we find that a Frankfort potter founded the works in the early part of the eighteenth century. This was Gelz, whose initial G over the wheel is found upon some of the best articles, best in paste and in decoration. Landscapes, figure-subjects, and flowers were painted with a care and an art which may find its highest expression upon the porcelain, but is scarcely less admirable upon the enamelled faience which was made concurrently. Höchst figures by Melchior in porcelain are valued for their excellence, and some graceful specimens in faience are ascribed to the same celebrated artist. The productions of the Hannongs at Frankenthal were inferior to the Höchst faience of Gelz and of Zeschinger, whose name or initials are amongst those associated with the wheel.

About 1794, after the destruction of the factory by General Custine, the moulds, etc., were sold, and Dahl, whose D over the wheel marks his work, bought many of them. His figurines in faience, and faience fine like white English earthenware, are not uncommon, though they lack the qualities which the older ware displays. Höchst faience is not unworthy of a place by the side of its admirable porcelain: both have acquired a just reputation for perfection in ceramic art.

Goggingen, near Augsburg in Bavaria, made ware which was usually painted in a pale blue resembling the *genre* of Saxony, but exceptions with a fine blue have been found. All of the productions that are assigned to this factory have the name in full upon them, *Goggingen*; some artists' initials are occasionally seen. Gennep, in Luxemburg, appears on pieces made there—large dishes with slip and scratched decoration, upon which the inscription explains the subject delineated, as, *St. Joseph and Mary with their dear little Jesus under an apple-tree*. Then follows the artist's name and the date—*Antoine Bernard de Vehlen. 1770 24 août. Gennep*.

St. Georges, also in Bavaria, made fine faience, the discovery of which was due to M. Paul Gasnault, who found a piece decorated in polychrome with fruits and flowers, which has the following long inscription: *Pinxit F: G: Fliegel. St. Georgen amsee. R: 3 Noffember 1764.*

At Harburg in Hanover, about the middle of the seventeenth century, J. Schapper produced some wonderful faïence decorated with designs in black enamel with the high-lights removed by the point, and with touches of gold. Specimens of this exceedingly fine ware, signed with the monogram I.S., are excessively rare, though Jacquemart mentions J.S. as a mark on a plate with blue decoration of no special merit.

There are many initials and monograms which have not yet been traced to any German factory, though they bear evidence of German origin. When a place-name such as *Proskau* in Prussia is written, we know it relates to the brown faïence made there, and when an artist's name accompanies it, as *G. Manyack fecit*, we have what we want, but when an initial such as *S* is given alone we are left in doubt between Rouen ware marked with that letter and, say, Schreitzheim ware, which is distinguished by similar bouquets painted in polychrome and marked with *S*. The Strasburg faïence, even with the *S* mark, stands in a separate class, different altogether from that of Rouen. In due course our knowledge of the pottery of Germany will be extended. The researches at Frankfort and Hanau are hopeful signs, precursory of further discoveries in which the full history of Nuremberg and Siegburg, Raeren, Frechen, Westerwald, and Creussen, the stoneware centres, will be revealed, side by side with the full story of German faïence.



HANAU FAÏENCE.

▲ beer-jug with pewter mounts, coarsely painted with flowers.



4 [1686]	1706 Siemon	Si	S	S
SH 1715	PM SM 1718	SM	aüer 1717	F
H	a	p	p	qφ
HB	HB	$\frac{76 \cdot i}{HB}$	$\frac{76 \cdot 2}{HB}$	$\frac{76 \cdot 3}{HB}$
HN X	HN. X. F	F	XX R	R
XX K x	K	HN X S	HN X 4	B
W G	Hanaü Sen: 25 = Feb: 1793	Hanaü 1798	G	C
6	9	MC	H	as

CHAPTER XVI

GERMAN AND OTHER GUILDS

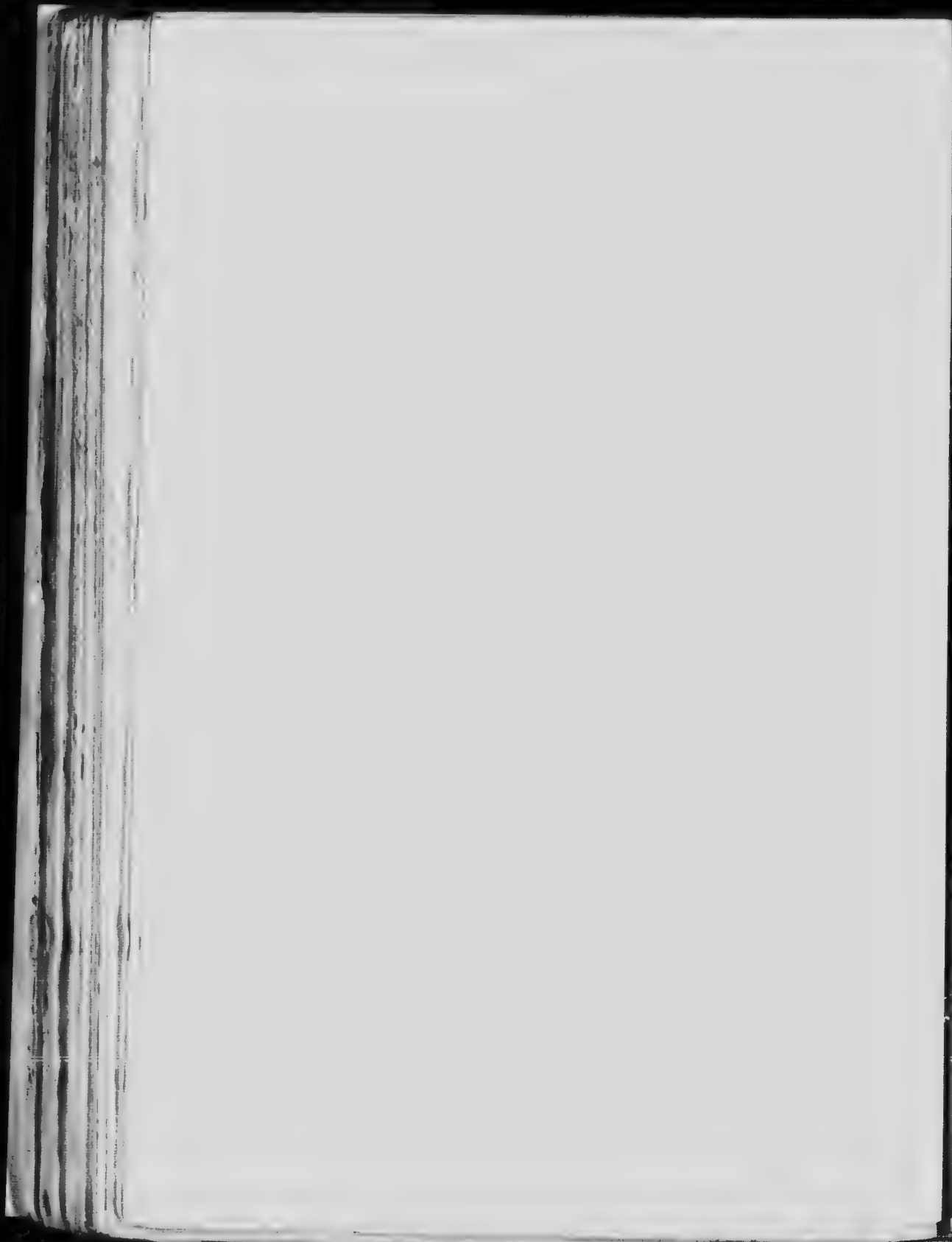
WHY was so much of the fine pottery and stoneware of Germany and the Low Countries sent out from the manufactories without the maker's, to say nothing of the decorator's, mark? The answer will be found in the Guild system. The Guild had absolute and entire control over every article produced in the trade. In Delft the Guild of St. Luc, founded in 1611, kept a record of the members of eight professions or trades, which were organised so highly that no person could make or sell anything except under conditions set out in the rules, and severe penalties were inflicted upon unqualified practitioners. This Guild, which is treated at greater length in the Delft section, maintained its register till 1715, and with regard to its autocratic power it may be considered as typical of such bodies, which supervised the faience makers and painters, amongst other trades, until the time arrived when the organised handicrafts formed separate and independent Guilds or companies.

The livery companies of London did not come into existence, for the most part, before the sixteenth and seventeenth centuries, and in them, as in the continental Guilds, the conflicting interests of traders and craftsmen were sources of irritation and disturbance, until the merchant's wealth enabled him to subjugate the workmen. Then monopoly and privilege kept the journeymen down, so that whilst they worked for themselves in producing the ordinary goods for the merchant, they were entirely at his disposal in executing goods expressly to order. The potters manufactured common wares, which the traders sold, but when the latter desired anything of a special character they often supplied the



RALEN BROWN STONEWARE BEER JUGS.

On the left are dancing peasants after H. S. Beham; circa 1600. On the right, the jug or *kar* *upstanzing* is decorated with portraits and arms of the seven Electors. From the *aller* of Memmken



designs. Hence on German wares merchants' marks are found more frequently than those of the actual makers. Even in Delft, where in 1764 the Guild enforced an order that all master-potters should deposit a description of their mark or sign for use upon the ware, many of them never used it, judging from the remarkable specimens of eighteenth-century Delft ware which bear no mark. On the other hand, a very large number of fine pieces have marks which cannot be traced on the Masterbook of St. Luc, nor on the other lists made at various times. The apprentice system was in full operation under special regulations.

Exceptions occurred where well-to-do manufacturers held aloof from the Guilds. For them the union had no attraction, they preferred to have perfect freedom, and they chose their own designs and executed them in their own way. This may account for the comparatively frequent occurrence of a few makers' marks on wares of distinct merit, although some of them might have been made for their own homes, there to be preserved as family treasures. Still, the extraordinary fact remains, that not one single name in full has been met with, as yet, upon any piece of German stoneware of the Siegburg type, white or greyish white. And though the Raeren potters maintained their independence and only formed a Guild when the manufacture of stoneware had entered upon its decline, an exceedingly small proportion of the ware bears such marks as *Johannes Kannenbecker me fecit*. Many pieces, it is true, are assigned to the *fabrique* of Jan Allers or attributed to G. Emens because their style of work is known.

Passing next to Westerwald, where the *fabriques* of Höhr and Grenzhausen were active during the seventeenth century, we find similar conditions. Even Jan Emens, the maker of some of the finest drinking vessels, is represented by his initials, I.E.M, very rarely. Nearly always when they do occur they are found upon a shield forming part of the ornament.

When the retail dealer had established his position, his customers stated what they wanted. If they were rich they desired to possess specimens which took the first place in the

world in which they moved. As now, the retail dealer despatched his order to the merchant, and he selected the Guild who should execute it, or in the absence of the Guild, he chose the manufacturing potter. In Italy, the prince-patron, the protector of an art, found the means for encouraging it; the artist in silence marked his productions—no always, but more frequently than elsewhere. The German potter, except the artist, bore only a trading relation to his work, or the merchant, or the retail dealer, or the customer, and discountenance a mark which would enable others to get a direct touch with the maker. Therefore, though we have the unpublished lists of the old German Guilds which shall tell us who made the beautiful stoneware, we must content ourselves with arranging it in classes according to the towns where it had its origin, for the initials found upon it are rarely the potter's: they may be those of the person for whom it was made, or to whom it was presented; they may be the initials of towns or persons accompanied by their coat-of-arms; or they may be the first letters of the words of some text or proverb.

The apprentice system is aptly illustrated by its position amongst the painters of Italy, for it is a singular fact in the social history of Italy during the Middle Ages that the acquiring the knowledge of painting was not simply the study of an art, but it was also the hard, dry learning of a business, to which the scholar was duly apprenticed; each master taking as many pupils, to increase his profits, as the rules of his particular Guild would permit. The earliest rules of these Guilds define, among other privileges, the number which the masters in certain grades might undertake to instruct. One author (Cennini) has described the exact practice: the pupils were to begin as boys, and to serve a thirteen years' apprenticeship, six of which were to be given to the manufacture of colours; to preparing the plastering, and laying it on the walls for fresco-painting; to preparing the panels, and the white-of-egg menstruum for tempera painting, etc. The remaining seven years were to be devoted to the study of the art; and then the whole life—to the practice.



ALSTERWALD GRAY AND BLUE STONEWARE.

On the left, the beer jug has on each of its sides a double eagle on whose breast is a portrait surrounded by the arms of the factory, surmounted by a crown. On the right, each of the four sides of the jug carries a coat-of-arms, with the date 1677. Two medallions have a handle as seen found ornaments containing the initials P S and the date 1678.



CHAPTER XVII

SWEDEN, DENMARK, SWITZERLAND

Stockholm, Rörstrand, and Marieberg

IN the eighteenth century, Sweden had two important potteries, Rörstrand and Marieberg, the latter being now used as a barracks in the city of Stockholm, of which they both form part, Rörstrand being absorbed as it grew. The following information is kindly supplied by my friend, Mr. W. Öfverberg, writing from Lund, October 20, 1912: "Porcelain and pottery are now made at two factories, Rörstrand and Gustafsberg. Rörstrand was established in 1726, and it was associated in 1782 with the factory of Marieberg, which was established in 1758, but the manufacturing of which was stopped in 1788. These two factories both made household porcelain, earthenware (faience), stoves, and decorative porcelain, vases, etc. From 1820 Rörstrand has also made flintware with transparent glazing.

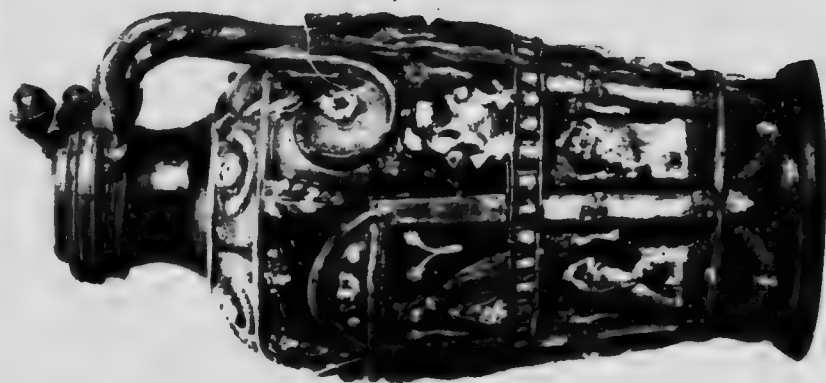
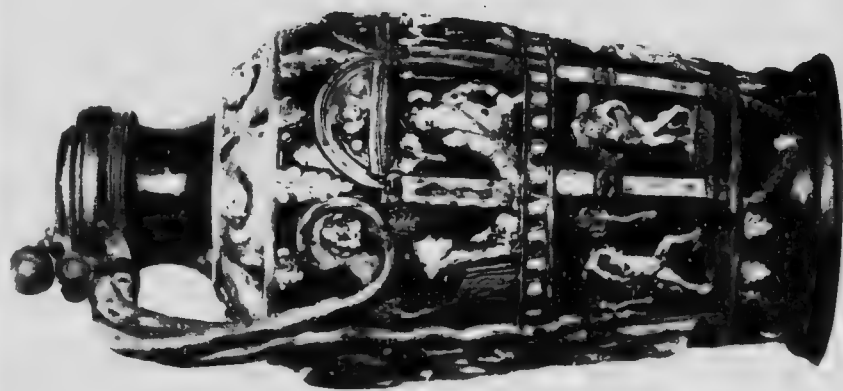
"Gustafsberg was established in 1827, and made during the first twenty years the same things as Rörstrand. From 1850, Gustafsberg as well as Rörstrand was enlarged and modernised. The speciality of Rörstrand is very fine, real felspar porcelain. Gustafsberg is well known for its parians, mostly reproductions of sculptured works, and for its unglazed Wedgwood. From an artistic point of view the new Swedish porcelain is very much appreciated. At first only glazed wares and false porcelain were made, after Dutch, French, and English patterns and models."

The date of the foundation of Marieberg is given above as eight years later than the year 1750, which is recorded in our authorities. However, in 1759, Eberhard Ehrenreiech, or

Ehrenreich, secured its direction under the privilege of the King, being later associated with Wasa in producing ware described, in common with the other Swedish productions, as "curious in form and bright in colouring," which is partially true; but the old Rörstrand faïence is in great demand because of its elegance and fanciful shapes, its sumptuous services, and centre-pieces with flowers in relief. For the most part the pieces bear the mark *R*, script or *Rörst*, followed by numbers indicating the series.

The Marieberg faïence is equally elaborate; the flowers on it in relief are ably handled, and the intricate open-work seems sometimes to be disposed with the object of increasing the difficulties of execution. The productions are marked with MB., joined or not, surmounted by three crowns, or with three crescents, above various initials of the painters and numbers of the designs. The three crescents are also assigned to Rörstrand, but the difference between factories under the same direction is slight, and some pieces have the name "Stockholm," of which city it became a part soon after the establishment of its potteries, for specimens with "*Stockholm a Hakan Arigman 1737*," made at Rörstrand, show this, and in the marks another instance is given. It is supposed that *Aff* over *B* in script was the abbreviated signature of Arfinger, who with Geyers succeeded Nordenstolpe, the first proprietor. It is more probable that the examples so signed, also others with *Hoff* over *B*, were produced elsewhere. At Kiel, in the Denmark of the time, before the Dano-German war of 1864 gave it to Germany, Buchwald was the director who used *B* as his mark, and his *B* is just like the others given above, whilst *dir* or *directeur* was frequently added.

We shall have something more to say of Kiel, but first the decoration common to the Swedish wares demands notice. Rörstrand employed much relief decoration with open-work, imitating silver plate with raised flowers of Dresden style, painted in colours amongst which manganese purple and lemon yellow are prominent. More ordinary faïence had pale-blue painting, with retouches in white enamel, upon a white ground with a faint bluish tint. Marieberg adopted



NUREMBERG ENAMELLED STONEWARE.

Two other views of the beer jug, *Hirschbuckelkrug*. (See page 108.)



guishes this Marieberg ware from them. It had reserved medallions painted with flowers and fruit on jars with a violet rose as the knob of the cover of each. Dishes with open-work borders, painted with bouquets, as well as others with borders in checker-work, with raised flowerets at each intersection were executed in the style of Niderviller.

Besides these ornamental and useful wares, numerous figures were made at Stockholm: statuettes of women dressed in long robes, holding cornucopias or scrolls, with polychrome decoration; and figures such as "Summer" and "Winter" upon rectangular bases. In the latter the ground is white enamel, and the hair, eyes, and attributes are in colours which are dominated by aubergine. Most of these are unmarked, but a few have the three crescents, and it makes little difference in which factory they were made—they are of Stockholm.

Kiel, Denmark

A considerable output resulted from the labours of the director of this Danish factory—Buchwald—whose name appears less often than B, his initial. If you find K above B above L, the last letter signifies Leihamer the maker, who in the mark in the list writes the date of his work, 1763. This interesting mark was found upon a plaque of rectangular form with a frame in relief, and the corners in rococo curves, painted with a marine subject in polychrome. Plates with festooned or open-work borders have also polychrome paintings of insects with bouquets and detached flowers, as well as coats-of-arms surrounded by rich lambrequins. Soup-tureens and various table-wares are ornamented with rococo handles and knobs, painted with bouquets of roses, or of peonies in *camaïeu* tinted, and gilt. Jacquemart says of this faïence, "The paste is thin and well worked, the forms are choice and rival those of the goldsmith, whilst as to the painting, it equals in purity the works of Höchst, and surpasses those of Strasburg." This is high praise indeed from such a critic, and when we note the number of artists in



DELFT, POLYCHROME DECORATION.



centre-pieces and baskets for flowers decorated in polychrome, with paintings of flowering branches and detached bouquets, or with relief designs. The colours are distinguished by the prevalence of pale blue and of yellow, though *camaleu* violet was also in favour. Another mark is also indefinite. Jacquemart classes it amongst the Swedish, others say probably Swedish. It is a script *M.T.T.* Now amongst the Kiel initials of the painters is a script *T* which scarcely differs from the two in the other mark, which occurs on a large dish painted in *camaleu* blue with garlands, birds, and insects, and a large carnation like those of Moustiers. Probably this piece is Kiel, perhaps painted by the man who signed *T*.

Switzerland: Zurich and Schaffhausen

Although some remarkable faïence has been produced at Zurich and Schaffhausen, the information regarding it is limited. Probably the early ware dated from the sixteenth century, but no piece of this period has been as yet identified, whilst the names of the old potters still await discovery. Yet much that they made is meritorious. The marriage-dishes, with the coupled coat-of-arms of husband and wife, show paintings little inferior to those of the old glass-painters, being executed with similar precision and neatness. This sharpness of outline, contrasting with the whiteness of the paste, is one of the characteristics of Swiss faïence.

Zurich contributed most to the home demand, for in addition to domestic ware, a considerable variety of ornamental ware was made—vases and jardinières, for example, decorated with reliefs and painted in polychrome. Flowers and bouquets show much skill, though the enamels were rather pale in tone. The usual mark is a *Z* crossed with a line in the middle, but sometimes a *B* is placed above the *Z*. Zeschinger, the painter at Höchst, used a *Z* as his mark, but the simple *Z* of the Zurich ware is quite different. A marriage-dish with a double coat-of-arms at the Cluny Museum bears the date 1656.

In the same museum is another large dish which discloses



DELFT, BLUE AND WHITE.

The pair of bottles with loops for suspension have the monogram of Albrecht de Keyser. The middle garniture is marked $\frac{D}{W-V-D.C.}$. The other garniture is not marked.



the maker's name and the date of a specimen of Schaffhausen faience. It has figures in relief upon a brown ground, being covered with a lead glaze. The subject is the tenth Station of the Cross, which is scratched upon the body, together with *Gerrit Evers, Schaphuysen, 1695*. Not content with signing his name, he has placed his initials upon the surface of the dish, *G : E :* The border is ornamented with a garland of flowers, enamelled in white, yellow, and blue upon the brown ground, in a style which dates from the Middle Ages.

Jacquemart mentions a stove at the castle of Sigmaringen which is decorated with figures painted in costumes of the eighteenth century. This is signed *Daniel Häfner Steckborn*. These stoves appear to have been the speciality of the Steckborn factory; not open stoves, but closed ones covered with tiles which were tin-enamelled. The white surface received its decorative design in colours.

CHAPTER XVIII

HOLLAND

Delft

THE history of ceramic art in Holland is mainly centred in the small town of Delft, which lies about nine miles to the north-west of Rotterdam, the first seaport of that country, from which canals extend in all directions. We can assume that in Holland, as in Germany and other countries, common earthenware was made during the centuries preceding the seventeenth, and, going a step further, we may concede that enamelled earthenware was manufactured in the last years of the sixteenth century; but so it was elsewhere. When, however, we arrive at the year 1614 we reach surer ground, for it was then that the States-General granted the first licence to Claes Janssen Wytmans for the fabrication "of all sorts of *porcelain*, decorated and not decorated, nearly like the porcelains which came from far-off lands." Yet what is here named porcelain was only *faïence*, an enamelled pottery of fine quality—nothing more. The designs which inspired the potters or *plateelbackers* were Oriental. Two of these potters were admitted in 1648 as presidents of the important Guild of St. Luc, whose records date from 1613 and whose powers controlled the business of the town, which became famous and rich as the art of the potter developed in imitating the wares of China, which has been noted, and of Japan.

That Oriental country was closed to the outer world. China alone had a limited trade with it, when, in 1600, on April 11, William Adams, pilot of the English ship *Charity*, one of a small fleet despatched by the "Indish Companie" to take part in the trade to the East Indies, was wrecked on the island



DELET, POLYCHROME.

Garniture of a covered jar and two bottles, decorated in red, green, blue, and amberine, with a Chinese design.



of Kyushu, and brought to the shogun's court. He married a Japanese wife and settled at Hemi, a few hours' sail from Yedo, Ieyasu, the shogun's capital. The Dutch first appeared after Adams's shipwreck in 1609, and they were "received in great friendship, making conditions with the emperor (shogun) yearly to send a ship or two." The first vessel to arrive under this agreement was a small yacht in



DELFT.

Cruet or *burette* painted in the Chinese style.

July 1611. A part of the crew went to visit the shogun and Ieyasu, the retired shogun. At the court of the latter the Dutch met some Portuguese who had preceded them by a few days. By the good offices of Adams, the Dutch were successful in obtaining a patent for continued trading.

This event had much influence upon the fortunes of England and Portugal. England, about 1623, was driven from the Japanese trade after losing £40,000, and the Portuguese

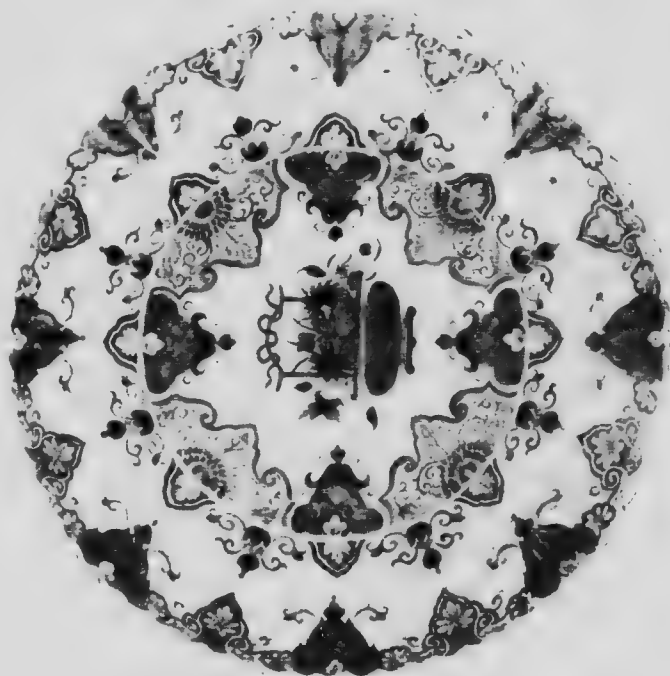
were banished in 1640, whilst the Dutch were established at Nagasaki in the same year. Through the monopoly thus granted to Holland arose the manufacture of Delft ware, and incidentally the porcelain industry of Europe, for the early models were largely Japanese.

The potters attained success by degrees. The ware was made of clay from Bruyelle, which also supplied the potteries at Brussels, Tournay, Lille, and at other places in the North of France. There was nothing distinctive in the clay nor in the tin enamel which covered the surface of the ware. That tin was imported from England alike by the Dutch and the French. Indeed the tin enamel was used in England, for Sir A. H. Church has said: "I am driven to the conclusion that a considerable manufacture of delft existed there (at Lambeth) at least as early as 1631. Such evidence is chemical and physical as well as literary and archæological." We know that in 1672 a Royal Proclamation forbade the importation into England of "painted earthenware," in order to protect the home manufacture which had "lately found out" the same art. And the records show that in 1676 John Aries Van Hamme, a Dutch potter, took out a patent "to exercise his art of making Tiles and Porcelaine and other Earthen Wares after the way practised in Holland which hath not beene practised in this our Kingdome." Hence we may conclude that in the seventeenth century the English potters at Lambeth were employed in imitating the ware produced by the Dutch, though that made by Wytman at the Hague, from 1614 onwards, remains unknown.

There is no doubt that the decoration first applied to ware, after it had been fired in the kiln and dipped into the liquid tin enamel, was in blue—cobalt-blue. Painting upon such raw enamel required great manual skill, for retouching was almost impossible upon a glaze easily reduced to powder. Rubbing would destroy it, and water would diminish its strength. When we examine the crude paintings upon old delft we see the beginnings of artistic decoration, which, towards the end of the seventeenth century, developed from the simple blue, yellowish brown, and occasional puce over



DEFT.
Marked with the monogram of Adrian Pynaker.





the stanniferous enamel—but under the thin and colourless lead glaze which formed the actual surface—into polychrome to which gold was added to complete the glories of Delft *doré*. Such were the superb pieces with beautiful decoration in



DELFT.

Jug, helmet-shaped, painted in colours and gilt in the style known as delft *doré*.

red, blue, and gold made by Adrian Pynaker and others, and red, blue, green, and gold by a woman, A. van Kessel, who from 1675 was the proprietor of the factory named "The Double Pitcher," in a mark deposited in the Hôtel de Ville, Delft, in 1764, by Thomas Spauldonck.

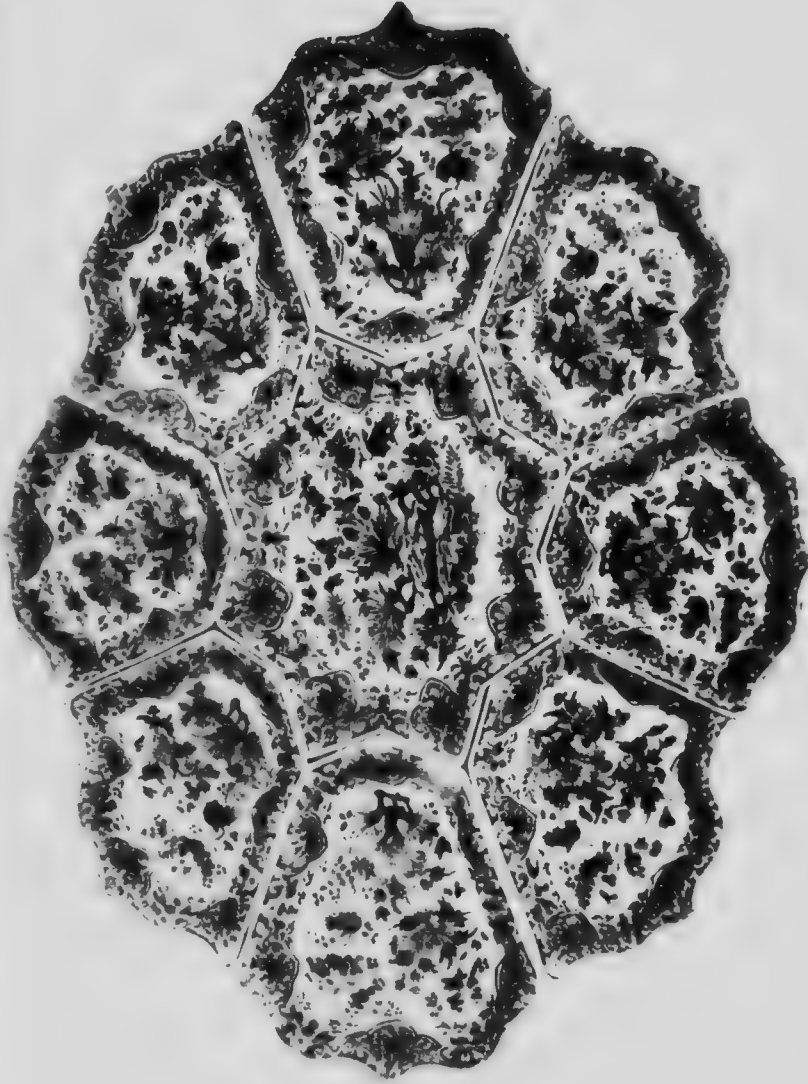
The output of the Delft manufactories during the seventeenth and eighteenth centuries was very large. In the

thirty *fabriques* existing during the year 1680, the period of its greatest prosperity, from 1,500 to 2,000 potters were employed out of a population of 24,000. Earlier, in 1659, and later, 1764, only twenty-three factories are mentioned. Still later, in 1780, they were reduced to eleven, and to ten in 1794, whilst in 1808 eight only remain, which, one after the other, disappear: "The Gilded Flower Pot" (*De Vergulde Bloempot*) in 1816, the remainder a few years later.

In 1764 the Guild of St. Luke ordered all master-potters to deposit their signs and marks, conferring on each the sole right of using it, and imposing severe penalties upon counterfeiters. This wise proceeding makes the work of identification easy, for, though two fires at Delft must have destroyed some of the archives, the researches of M. Jacquemart in Holland in 1852, and the later investigations of M. Havard, have considerably increased the stores of information at our disposal. The list of 1764 is complete, and the Master-book of the Guild contains many marks of the potters who before that year had protected themselves by registering their trade-mark. Such were the marks entered in 1680, though these were ordered by a decree of the magistrates, and there was a further list of master-potters in 1759.

Before dealing with these signs and marks let us further consider what was the decoration applied to the ware by the potters who owned them, who shaped their forms after Japanese and Chinese models until the rococo ornament of Louis XV. style led to alterations, in which flat scroll reliefs were employed more or less effectively. Perhaps increased imports of Japanese porcelain with that of China, after the middle of the seventeenth century, were responsible for new departures in Oriental decoration in which blue, red, and gold were prominent, forming the class celebrated as *delft doré*. Jacquemart waxes enthusiastic over the inimitable *rouge de fer*—the iron-red—so bright and so abundant that it dominates the other colours and even the gold, but it must be acknowledged that *delft doré* attains a high excellence as regards beauty and harmony of colour.

Naturally in course of time artists ceased to be mere



DELF, POLYCHROME.

Comit dish in red, blue, yellow, green, and violet. The centre-piece, star-shaped, is marked with a star in blue, the factory sign of "The White Star".



copyists of Oriental designs: they modified them, and they frequently neglected them altogether in favour of scenes from Dutch life or from the Bible. The occupations and sports of the people, their commerce, and their homes furnish evidences of originality which were absent in the older wares. Then, too, they imitated the Dresden decoration, notably on large pieces, such as fountains, tureens, and vases; but these imitations are not so striking as the paintings of shipping, of the whale and herring fisheries, and of battles and historical

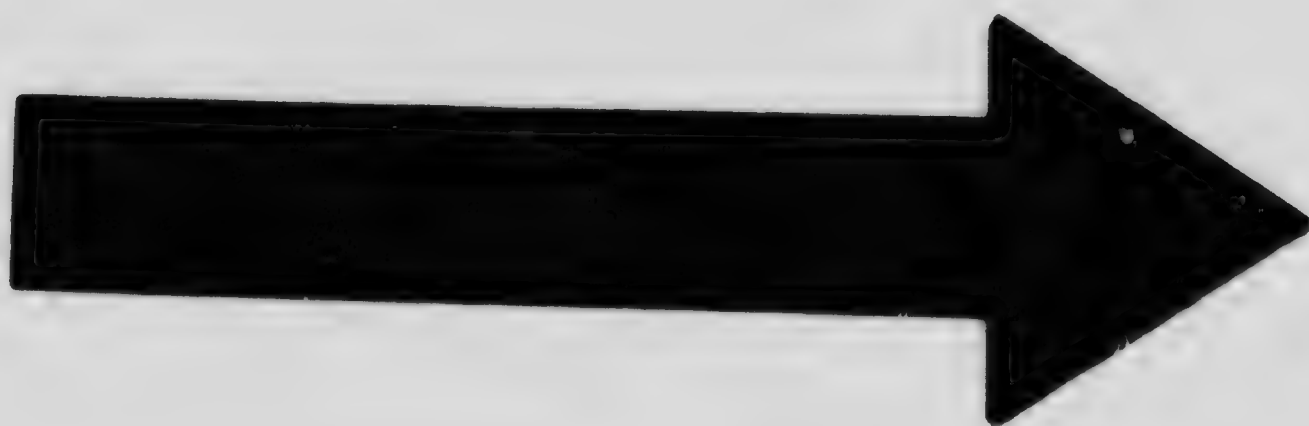


DELFT.

Sleigh for holding pipes, painted with skating scenes and floral ornament.

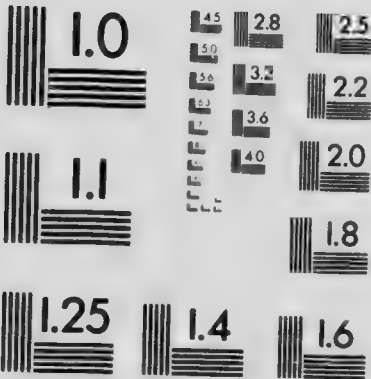
subjects, as well as those relating to mythology. A noticeable feature is the immense number of figures crowded into some of these pictures. The great change in the decoration of delft took place about 1650, and some of the artists responsible for it will be noticed later. They helped to bring prosperity and fame to the town, where, in later times, a lead glaze was used.

The success of the delft manufacture had one curious result. When the master-potters became rich they often changed their names. Jacob Wemmertsz added a new surname, Hoppestein; Pieter Jeronimus assumed the name van Kessel, Gisbrecht Lambrechtze became Kruyk, Jacob Jacobszoon took the name of Dekerton, and some twenty others



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followed a similar course. Notwithstanding the care which was bestowed upon the records of the Guild of St. Luke, there remains a great number of unknown marks on faïence in the delft style. Some of these might have been made at Amsterdam, where there were *fabriques* working during the second half of the eighteenth century, or at Overtoom, when from 1754 to 1764 vases, groups, etc., were produced, which have not yet been identified. A mark assigned to Amsterdam is chanticleer—a crowing cock.

We have considered how carefully the Guild of St. Luc guarded the manufacture of faïence in Delft. The *plateelbackers*, however, apparently did not insist upon the mark being placed on every article which was issued from their *fabriques*, because a large number of very good specimens give no clue as to the maker; no signature, no initials are found. We have also referred to the changes in the names of the successful potters which took place in the middle of the seventeenth century, when the wares of Delft became famous. M. Havard points out another difficulty with regard to the names of the early potters which may be worthy of consideration. He says: "In those times, indeed, the workmen, the labourers, and others of low condition, were not accustomed to retain their family name distinct; they restricted themselves, according to the custom in the fifteenth and sixteenth centuries, to making their Christian names precede that of their father." Thus the man who founded the Guild was Herman, the son of Pieter, and he took the name of Herman Pieterszoon, which was abbreviated into Pietersz. He had a son named Gerrit, who was known as Gerrit Hermansz, and so on through further changes as sons and grandsons followed each other. This custom was disregarded whenever a sufficient inducement arose to make the family decide upon a surname which should remain as its distinctive patronymic.

In following Jacquemart in his chronological list of the chief potters and potteries of Delft, it is noticeable that few of the most distinguished ceramic artists were natives of that town—only the families of Mesch, De Milde, Kam, and

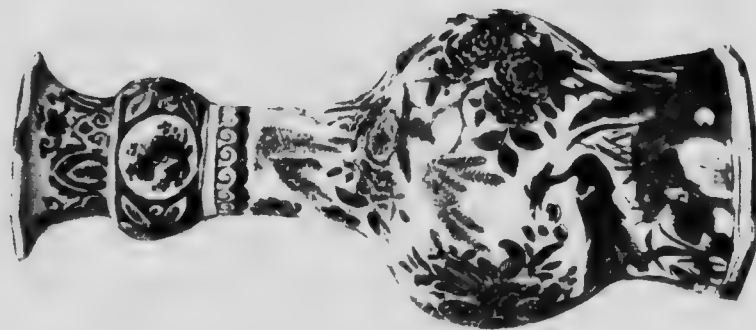
Brouwer. The others had to acquire the rights of citizenship. As in England in olden times, the custom of noting inns by signs was followed by similarly distinguishing the houses of traders; hence every house in great leading thoroughfares displayed its sign, and, as far back as Wynkyn de Worde's publication of "Cock Lorell's Boat," early in Henry VIII.'s reign, one of the passengers is described as dwelling "at the Sygne of the dogges hed in the pot," and many of John Wycliffe's books were "Imprynted at the sygne of the George" by Robert Redman. So in Delft the potteries were known by signs: "De Metale Pot"; "De Paauw," the peacock; "T'Fortuin," fortune; "De Griekse A," the Greek A; and many others, some of which occur as marks upon the ware in words or slight sketches, such as a bird's claw for "De Klaauw," a rose for "De Roos," and a Moor's head for "T'Oude Moriaans Hoffte." Factory marks and makers' marks were both used.

CHAPTER XIX

DELFT: THE OLD SIGNS OF THE POTTERS

TO two Frenchmen, MM. Jacquemart and Havard, we owe most of the knowledge we have with regard to the artists of Delft who made the reputation of its faïence, and with regard to the marks of the owners of the factories which are often found upon it, as well as the signs of those factories whose initials, in Dutch, are also found as marks: thus MP, joined in a monogram, is the sign of the "Metal Pot," founded in 1631 by P. J. Van Kessel, who was succeeded in 1655 by J. P. Van Kessel. In 1678 Lambertus Cleffius found the secret of imitating the Indian porcelain. Oriental porcelain was evidently intended, for the trade with Japan was carried on as a monopoly, and Dutch vessels brought from Decima, Japanese goods to the Dutch East India Company's warehouses at Delft. But Albrecht Cornelis de Keyser, 1642, was the first to copy the eastern style of designs, where the blue and the red dominated upon chrysanthemums with butterflies and insects. He founded in 1668 the factory at the sign of the "Three Porcelain Bottles." Returning to the "Metal Pot," which was sold to L. V. Eenhoorn in 1691, when Cleffius died, we note that in 1764 the proprietor was Pieter Paree, who used the mark MP.

"The Greek A" (*de Griekse A*) was established more than a century before the register of potters' marks was deposited at St. Luc's Guildhall in 1764. G. L. Kruyk was its founder, who used his initials as his mark. His successors adopted the same plan: S. Van Eenhoorn in 1674, A. Kocks in 1687, J. Van der Heal in 1701, Jan T. Dextra in 1759, and Jacobus Halder 1764. The two last sometimes placed above their



DELFT, RED, BLUE, GREEN, AND VIOLET.

Garniture composed of a covered jar and two bottles, marked with the monogram of Lambertus van Lanhoorn

DELFT: THE OLD SIGNS OF THE POTTERS 135

initials the Greek letter Alpha. At this factory magnificent ware was produced, with decoration almost perfect as an imitation of the Oriental, though the Meissen porcelain was also successfully copied in polychrome painting and gilding. Some of the best specimens—dishes, tureens, fountains, etc.—are marked DEX and Z.DEX. The last letters indicate Zechariah Dextra, one of the ablest painters in his brother's



DELFT MARKS, REDUCED FACSIMILES.

factory. Above certain of the names which follow, a short stroke or hyphen shows wh^t letters form the initials.

"The Old Moor's Head" (*T'Oude Moriaans hofst*) was a factory which had an artist for its founder and a turbaned head as its mark. Abram de Kooge, 1632, painted in oils, but he became famous for his excellent plaques, on which he depicted landscapes of unusual beauty and of surpassing merit. It was in 1648 that he entered into possession of this

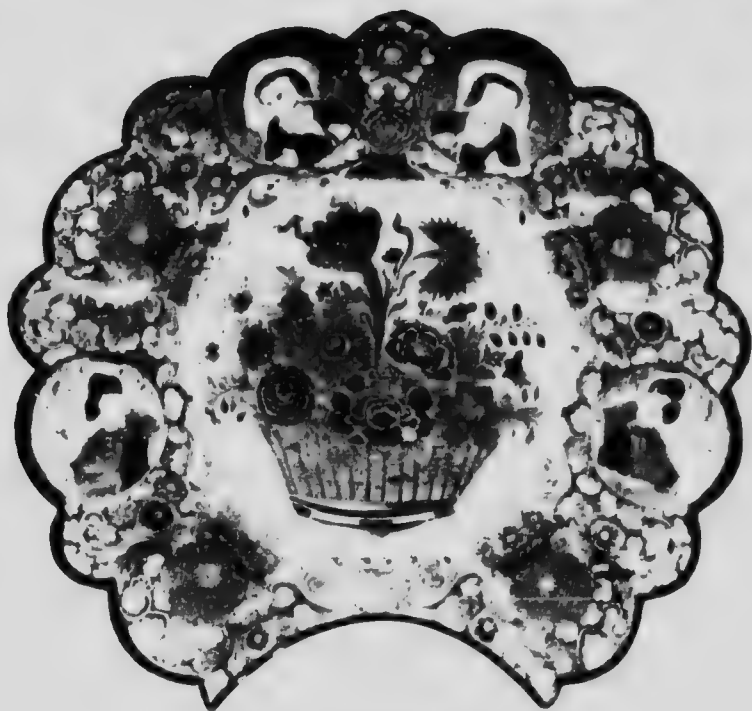
pottery, and those who followed him—R. J. Hoppestein (R.J.H.S.), 1680, A. Kruisweg, 1740, and G. Verstelle, 1764—occasionally placed the Moor's head above their initials. The later works, signed GVS, are decorated with Watteau subjects surrounded with arabesques.

Another of the oldest signs was "The Double Bottle" (*de dubbelde Schenkkan*), of which the factory mark was DSK. Founded in 1648 by S. P. V. Berenvelt, it became successively the property of A. Van Kessel, 1675, Louis Fictor 1689, and H. de Koning, 1721. The beautiful jugs and vases, of varied forms, were often ribbed and richly painted with Oriental designs, in which Louis Fictor had no superior. Specimens bearing his monogram have considerable value. In 1764 T. Spaandonck was the proprietor using the factory mark.

"The Peacock" (*de Paauw*). The word *paauw*, also in capitals in a sort of monogram, was a mark of this factory, which was founded by C. J. Meschert in 1651, and produced fine faïence decorated with red, after Oriental designs, and with aubergine as the most usual colour on bouquets and flowers. The decorators' names are rarely added to the factory mark, though the word *paauw* is associated now and then with the "Porcelain Hatchet," which was apparently counterfeited.

The factory with the sign of "The Hart" (*T'Hart*) originated in the seventeenth century, being established by Joris Mesch in 1661. Much of the painting was in blue, and the later pieces are decorated with landscapes; open-work baskets with fine flower-painting are not uncommon, nor covered vessels modelled after vegetable forms. Sometimes the covers support two entwined fishes. The mark, the initials of successive owners—M. V. Boegart, 1734, and H. V. Middeldyk, 1764 (H.V.M.D.)—was varied by employing the name of the pottery.

The mark of the pottery named "The Claw" (*de Klaauw*) is meant to indicate the claw of a bird. A facsimile of this mark is given. It was taken from a helmet-shaped jug or *buire* with Oriental decoration of flowering plants, in blue,



DELFT IN POLYCHROME AND GOLD.

The barber's dish is ascribed to Pieter Poullisse. The deep dish below was made by Adrian Pynaker.

DELFT : THE OLD SIGNS OF THE POTTERS 137

and a frieze of blue flowers, with reserves in white, containing sacred objects and sprays of flowers, in blue. The productions of this factory from its foundation by C. Van der Hoeve, in 1662, were mainly painted in blue. Its continuity was maintained by the Schoenhoves from 1664 to 1705. Then P. Oosterwick took charge until 1740, his successor being K. Van Dyk. The claw mark is found with a figure or with initials, such as L.S, which mark the registering of L. Sanderus as owner in 1764. Both are seen together on pieces of good quality.

At the sign of "The Golden Boat" (*de vergulde Boot*), which factory belonged at first to H. Groothuysen in 1667, life passed with a quietness which left nothing to tell of the ware, though the names of the owners who came after him are recorded: D. Van der Kest, 1698, and J. den Appel, 1759. DVK *boot* was Kest's mark; JDA, Appel's.

"The Three Porcelain Bottles" (*de drie porseleyne Fleschjes*) are a set of three gourd-shaped vases which indicated the pottery of Albrecht de Keiser in 1668. His well-known monogram AK is a mark upon many of the most famous examples of Old Delft decorated in the Oriental style. His son, Cornelis de Keiser, and his two sons-in-law, Jacob and Adrian Pynaker, took over the business in 1680 and adopted a mark containing all of their initials, though K in C is the special mark of Cornelis, and APK of the brothers Pynaker. The last mark was continued by Adrian when he carried on the business alone in 1690. These successors of Albrecht fully maintained the superior character of the faience of this factory: rich decorative ornament in polychrome, heightened with gold, included gozdroons and vertical bands, in blue, and gold, enclosing medallions in which were painted, in colours and gold, the flowering plants and birds we know so well. These formed the border which surrounded the chief subject, also a familiar one: a young woman holding a flower, leaning on a balustrade, looking at a child who is dancing. The same subject is repeated on the other side of vases and *buisjes*, being, of course, single on dishes and plates. Other subjects besides Japanese were treated with

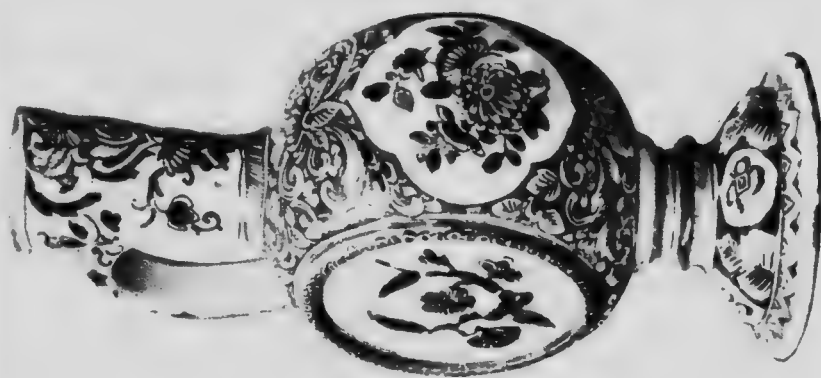
an equally brilliant result, in which the blue, red, and gold were pre-eminent. On the register of 1764, Hugo Brouwer appears as the owner of the works, with his mark HB in a monogram.

In 1671 the sign of "The Three Bells" (*de drie Klokken*) was deposited by Simon Mesch, of whom little is known, nor are the successive owners of the works recorded until W. Van der Does is registered in 1764. His mark was WD. Three bells appear to have been the factory mark usually employed, and they are more or less carelessly drawn upon pieces of common ware with relief ornament and painted in crude colours.

During the same year, 1671, another factory, "The Roman" (*de Romeyn*), was opened by M. Gouda. Here factory marks of pseudo-Japanese characters were used—not always, however, because some of the owners had other marks. Reinier Hey, 1696, who signed "Reinier," was a talented painter of shipping. The next marks appear after the middle of the eighteenth century: P. Van Marum, 1759, J. Van der Kloot, 1764, using a monogram of the whole of their initials.

"The Three Porcelain Barrels" (*de drie porseleyne Astonnen*) was founded in 1674 by G. P. Kam, who signed G K. There were five members of this family whose paintings, in blue, of Oriental subjects, were very fine. Some specimens of the ware have the factory mark, *astonne*. When, in 1720, Z. Dextra assumed control of the pottery, imitations of Dresden decoration were produced, leading to polychrome colours and gilding, in the use of which he was a master. His abbreviated name, Z. DEX, is found on ware previously described when dealing with his brother Jan Theunis Dextra. On the register of 1764 Hugo Brouwer inscribed his mark, H.B in a monogram.

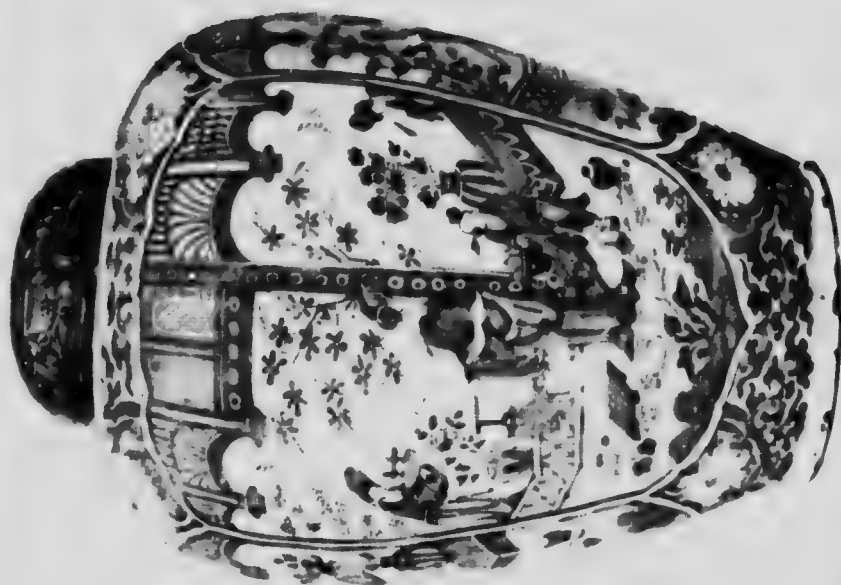
A single R, a conventional rose, or one of more natural form, are the early marks of the factory whose sign was "The Rose" (*de Roos*), founded by Arendt Cosijn in 1675. Many objects were made here and decorated in blue and in polychrome with gilding. Vases of flowers, with figures of



DELFT, POLYCHROME.

A *burette* or ewer with flattened sides decorated, in relief, with a flowering branch. The other painted decoration is also copied from the Chinese.

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WHITE GLAZED AND WHITE

Oval jar decorated in the Chinoiserie style with mandarin and landscape. Marked with the number 100, K.

Oriental origin, were painted in medallions which often were framed in relief. Blue and a pale yellow distinguish the earlier works, and heavy plates with Dutch subjects painted upon a blue-tinted white enamel are not uncommon. D. Van der Does, 1759, registered the six-petalled rose and the initials of his names as a mark in 1764, but, on occasion, the script *D* was placed alone over the flower.

Next came a notable factory whose faience is very varied and well known. Many of the plates, blue-painted with portraits, and inscriptions such as *Willem de V.* 1760, were made at the sign of "The Porcelain Hatchet" (*de porcelein Bijl*), which Hubrecht Brouwer established in 1679. Though J. Van Oorenburg, 1697, used his initials as a mark now and then, and J. Brouwer, 1759, and Hugo Brouwer, 1776, did the same, yet the hatchet mark, a simple outline, distinguishes most of the admirable blue-painted faience copied from porcelain. The mark, too, is found on the heavier, coarser ware for everyday use with simpler decoration. Amongst the subjects painted in blue mention must be made of the sea-scenes, the fisheries of whale and herring, and views of the daily life of the workers. Justus Brouwer, in 1764, registered the mark, which, as in other cases, was in use a long time before the registration was made compulsory by the Guild of St. Luc.

In 1680 Jacob Pynaker started another factory with the sign of "The Porcelain Bottle" (*de porceleyne Fles*). Apparently he left his brother and C. de Keizer at "The Three Porcelain Bottles" shortly after the partnership was formed, and carried out in his own pottery imitations of Oriental porcelain similar to theirs. We know that he was equally gifted, though it is uncertain whether he used his initials as a mark, as his successors—J. Knotter, 1698, and P. Van Doorne, 1759—did.

The factory sign "The White Star" (*de witte Ster*), though deposited at the Guild by A. Kiell in 1764, a year after he took charge of the works, appears to have been adopted by T. Witsenburg when he founded them in 1690. C. de Berg used his initials over a six-sided star as his mark, whilst Jan

Aalmes sometimes wrote his name, from 1731 to 1759, on his wares. In the latter year J. de Berg succeeded to the factory and adopted I.B. with a star. The J in Dutch is usually I in form; perhaps the dot over the I would be sufficient indication of this were it constantly used. The letters I.B in a monogram mark a plate decorated in blue in the Chinese style with a large flower amongst flowering branches and flowerets. On the border, which is festooned, are flowers and slight leaves which surround a band of ornament reaching downwards to the central decoration, having small panels, each containing a sprig of flowers. The productions of this pottery show great variations in the styles copied. Chinese and Japanese designs vied with those of Rouen, but, though many inferior pieces are marked with a star, being forgeries, the best faïence made here deserves the esteem with which it is regarded. Which of the de Bergs used DB in a monogram is uncertain; even A.K joined may be A. Kocks and not A. Kiell, yet the separate letters A K with a star no doubt belonged to this factory.

The house sign of "The Fortune" (*T'Fortuin*) painted on tiles supplied many curious details of this *porselein bachery*, as it was termed. Below a draped figure of the goddess is an inscription *In t Fortuin*, with the date *Anno 1691*, when the factory was founded by L. Van Dale. On the left is a woman moving with her legs the wheel on which she throws or spins a vase, on the right is a man painting a large dish. Surrounding Fortune is an elaborate scrollwork where flowers and foliage, vases, etc., support coats-of-arms of the United Provinces and of Delft, separated at the apex by the monogram of the proprietor. I.H.F, differently written, is accepted as the factory mark, though *Fortuijn* seems more common, and the Van der Briel family—Paul in 1740, and Pieter later—used PVDB in a monogram, whilst in 1764 WVDB shows the registered mark of the widow of Pieter.

The word *Blompot* indicates the sign "The Golden Flower Pot" (*de vergulde Blompot*), which was adopted by P. Van der Strom when he commenced this pottery in 1693. The initials of M. Van Bogaert, 1757, and P. Verburg, 1764,



DELFT, BLUE AND WHITE.

Carniture of three vases and two beakers, marked with the monogram of Jan Gerritsz Van der Hoere (in 1649 a member of the guild of faïenciers).



occur as marks on good ware which needs no special mention. About 1700 another ordinary factory, "The Porcelain Dish" (*de porceleyne Schookl*), opened by an unknown potter, passed into the keeping of J. Pennis in 1725, who signed his faience with J.P. in a monogram, whilst the name registered in 1764 was that used as a mark, V Duijn joined together, for J. Van Duijn. Only one mark has been assigned to "The Two Savages" (*de twee Wildemans*). That occurs on the list of 1764, and was deposited by the widow of Willem Van Beek, 1758. It consisted of her husband's initials, W.V.B. The factory was in operation much earlier in the century. Before mentioning some other features of Delft ware, three more potteries must be noted: "The Young Moor's Head" (*T'jongue Moriaans hofst*), with the mark IVH for Jan Verhagen, 1728; "The Two Ships" (*de twee Scheepjes*), with the initials AP for Anthony Pennis, 1759; and "The Ewer" (*de Lampetkan*), which had as marks various contractions of lampetkan—l pet kan, l l kan, l p k, etc. With the last of these factories, which was also the last of the famous ones to be opened, its date being 1756, the names of G. Brouwer, its founder, and A. Van der Keel, 1780, are associated, whose marks were GB and *A V d Keel*.

Pages of marks upon wares closely resembling those of Delft are given in Jacquemart's list and others; many fine pieces, all unknown as to origin, are described as delicately painted, or as having a remarkable enamel, or again, as magnificent faience. Havard's investigations have removed from that list several, such as the J.K in a monogram, which he gives to Jacobus Knotter, and the LF, which look like VE when joined, which are appropriated by L. Fictor. Thousands of unknown marks are found upon the ceramic productions of Europe. German and French faience have their full share, although the number is being reduced by the devoted services of the enthusiasts, for M. Havard, one of them, has ably followed in Jacquemart's footsteps to a point where he took a new path, in which he found Jan Baan and Samuel Van Eenhoorn, in addition to others mentioned, whose remarkable work puzzled his master. He discovered the

key—the name of the men in the list whose initials correspond and whose works agree.

Of the many excellent artists who decorated delft, Augustijn, Reygen, Albrecht de Keiser, Jan Kulick, and Pieter Poullisse, the manager of Adrian Pynaker's works, were, perhaps, the most eminent for their wonderful gold and red wares, though the brothers Van Eenhoorn, W. and S. and L.; the brothers Dextra, Z. and J.; and P. Vizeer, were scarcely inferior as painters in polychrome. Of the decorators in blue it is difficult to say much—they were so many—who covered the vases, dishes, and plates with all kinds of Oriental designs, which became modified, in course of time, with landscapes and seascapes, with figure and other subjects. Frytom's plaques, with fine landscapes, and Albrecht de Keiser's vases, may stand as representative of the best blue decoration; they set a standard which several others reach. Arij, or Ary de Milde, imitated Bottcher's red ware, formerly called the red porcelain of Dresden, but his was soft faïence, very fine and reddish. L. Van Eenhoorn was one of those whose productions included similar ware with a stamped mark of a unicorn; M.G. was another, whose red tea-pots were, at the general request of the magistrates, in 1680, marked in an oval with pseudo-Japanese characters, amongst which one can trace EY and a figure 3.

Similar ware was made in England by the brothers Elers of Bradwell Wood. It was to England that the Delft potter Jan Ariens Van Hamme(n) came, when on April 23, 1671, he took out a patent for the "art of makeinge tiles, and porcelane, and other earthenwares, after the way practised in Holland." We do not know whether he really did start delft potteries at Lambeth, but he, in 1661, ten years before he got his patent, was established in his pottery at Delft. When William III. was settled on the English throne we may be certain that his Dutch subjects fully enjoyed the opportunities afforded by the incursions of their fellow-countrymen in his train, and exported their wares to this country at a period which marked the greatest prosperity of Delft. The number of *fabriques* in existence then was about



BLUE, BLUE AND WHITE.

A set of Scriptural subjects is illustrated on the left. A river god with men fishing is shown on the right - surrounded by various subjects. Marked L.V.H. Johannes Van der Bagen or Verhaegen

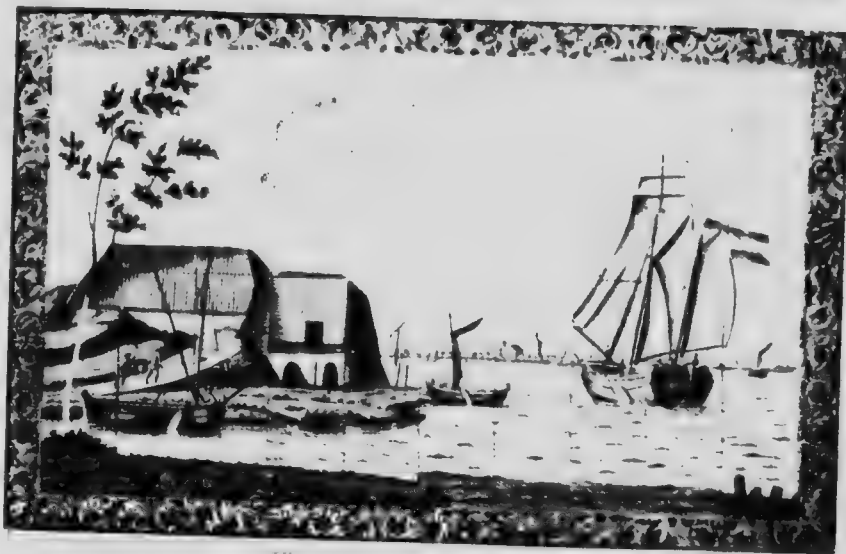


16 $\text{E} \text{I} 34$ DEN 2 M	17 M HV C 18 1618	18 Junius $\frac{6}{10}$ 1657	19 K	20 H 5
21 A	22 FVFRY TOM	23	24 JVDH	25 I:BAAN
26 $\frac{H}{12}$ 19	27 18 K	28 $\frac{1:C}{22 \frac{1}{2}}$	29 A	30 $\frac{WK}{4}$
31 D.V. schic	32 170 P	33 LV	34 CVK 1729	35 Jan DECKER 1698
36 A	37 Leonardus 172	38 J. W. D. S. A. J. 1754	39 P. Visser G. Verhaast	40 AREND DE HAAR
41 IVK	42 E	43 $\frac{K}{K}$	44 M	45 G K
46 E	47 K	48 JVDH	49 $\frac{A}{ITD}$	50 $\frac{A}{I:H}$
51 K	52 E	53 HDK 1721	54 D.S.H.	55 MVB 1757
56 HVMD	57 THART	58 DRV Naam	59	60 K
61 GVS	62 L.S	63 D.W. boot 1700	64 JDA	65 A A
66 Reinier	67	68 F.V. y. e.	69	70 P.V.M
71 L	72 A	73 K-A	74 K	75 as tonne
76 Z:DEX	77 HVhoorn	78 J	79 Duijn	80 P.
81	82 D.V.D	83 P. 59	84 K	85 P
86 *	87 CB 	88 Inalms 1731	89 * 1: B	90 A:K *
91 * Fortuijn	92 J. J. F. 183	93 IHF 1480	94 P.V.B	95 P B
96 Clompot	97 MVB 1757	98 B	99 W.V.B	100 P A
			101 IVH 1728	102 CB $\frac{1}{2}$
				103 C. de l'haan a. w. p. l. 1781

thirty, at which nearly two thousand persons were employed. No factories appear to have survived much later than 1813.

The demand for old Delft faience by collectors in modern days has produced an unusual number of forgeries, with the marks and characteristic style. For this reason those who purchase expensive specimens, and cannot rely upon their own knowledge entirely, would be well advised to consult an expert, paying him his fee, or, failing this, to secure that written guarantee which any reputable dealer will not hesitate to give.

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1813.
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TWO DELET TILE PICTURES.

The top one is painted in one piece. The lower is composed of sixty tiles surrou-
of thirty-six tiles.

order



CHAPTER XX

ITALY: MAJOLICA AND LUCA DELLA ROBBIA

WHEN the Renaissance, the revival of letters and of art, began in Italy during the fourteenth century, and when, during the next two centuries, it gradually spread over Western Europe, it transformed art, science, philosophy, and influenced religion, politics, and manners. The fall of Constantinople in 1453 sent many Greek scholars westwards, where the Medici, Leo X., the Pope, and other princely patrons received them with open arms. Under these protectors art reached its golden age, and pottery shared in the triumph. Majolica decorated by painters of the sixteenth century was worthy of its place in ducal palaces; it scintillates to-day amidst the treasures of museums and in the cabinets of rich collectors.

Who first made enamelled faience in Italy, and who invented the metallic lustre? History is dumb on both points. Apparently the use of a metallic lustre was practised prior to the introduction of the tin enamel which produced that wonderful opaque white glaze under which the reddish earthen body was concealed, and upon which the superb decoration in colours and lustre was applied. The early wares from the twelfth century onwards had a coarse body which was covered with white slip and formed the class known as *mezzo-majolica*, which was painted and sometimes lustred. Other decoration was scratched, and wares thus treated are known as *graffiti* or *sgraffiti*, from the Italian *graffiare* or *sgraffiare*, which means to scratch. The process is treated in the Introduction. It shared in the general advance



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of ceramic art, being effectively combined with mouldings and figures.

The true majolica, tin-glazed, painted by artists whose names are given in the chapters following, has become almost priceless. On July 3, 1912, a Gubbio dish, 14½ inches in diameter, the work of Maestro Giorgio, signed with his initials, M.G., decorated in lusted dark blue, yellow, and ruby, with a shield-of-arms in the sunk centre in lusted brown on the well, whilst on the rim a bold design of arabesque foliage was lusted in brown, green, and ruby, on a shaded blue ground,



LOMBARDY.

Italian *sgraffito* bowl or cup on stem supported by three lions. The colour and clay cutting are alike remarkable. N. Italian Lombardy or the Venetian mainland, c. 1450-70. Bought £20. Victoria and Albert Museum.

realised the enormous sum of 2,700 guineas. That beautiful dish appears amongst the illustrations, and in the sale prices the cost of every piece of faience sold from the Taylor Collection—a very rich one, by the way—is given. What beautiful lustre painting! I handled this lovely dish, and was present at Christie's when it was sold. What a pity it was that the secret of the process was lost about 1540!

In considering the methods employed to give the metallic lustres upon majolica, the ruby lustre must be ruled out, for although about 1860 the process was rediscovered, the modern ware decorated with it has but few of the Maestro's

fine decorative qualities. Much attention has been devoted to lustres and their production. Some say gold is used to produce gold lustre, but the general opinion is it is due to the presence of copper. M. Carrand, the author of a "History of Hispano-Moresque Faïence," states that copper only was employed to give the red copper lustre, and that silver was added to the copper to diminish the intensity of the colour, to make it lighter and softer: "It was by a mixture of these two metals, in different proportions, that these tones so rich



VENICE (?).

Dish decorated in colour and incised—*sgraffito*—showing a lady and two attendant cavaliers in fifteenth-century costume enclosed by swags of green leaves. Green, dark orange, and a curious pink, probably from manganese, produce pleasing effect. Bought, Bernal Collection, £40 10s. Victoria and Albert Museum. Other specimens may be seen at the British Museum.

and so varied were attained," from the most pronounced red copper to the different shades of nacreous lustre, which was the "madreperla" lustre of *mezzo-majolica*, and its chief glory. As mother-of-pearl reflects prismatic colours which vary in effect with every angle, so does this lustre, which was often used to heighten the effect of the colours, over which it was applied and fixed by a special firing. Careful examina-

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tion will reveal the overlying lustre, and it will also lead to the conclusion that the work of the painter was supplemented by another artist who applied the lustre.

In passing to a short historical survey of the chief centres of the majolica manufactured from the period of the improvement of the stanniferous or tin enamel by Luca della Robbia, about 1438, it is necessary to qualify the statement regarding Maestro Giorgio's ruby lustre on Gubbio ware by



ITALIAN MAJOLICA WARE CISTERN.

With festoons and lions' heads, supported on chimære, and painted with arabesques, the inside painted with a subject from Roman history. From the Stowe Collection. Sold for £67 4s.

the remark that his ruby lustre is found on other Italian majolica—Pesaro, Diruta, Urbino, Castel Durante, for example, especially the two first. We do not know whether Maestro Giorgio purchased these wares for further decoration with his lustres, or whether he sold his lustre pigments to those factories, but we find his own pieces dated from 1518 to 1541, and although he lived till 1552 he kept secret the composition of his special pigment, whose use was almost limited to the period given.

Luca della Robbia and Tin Enamel

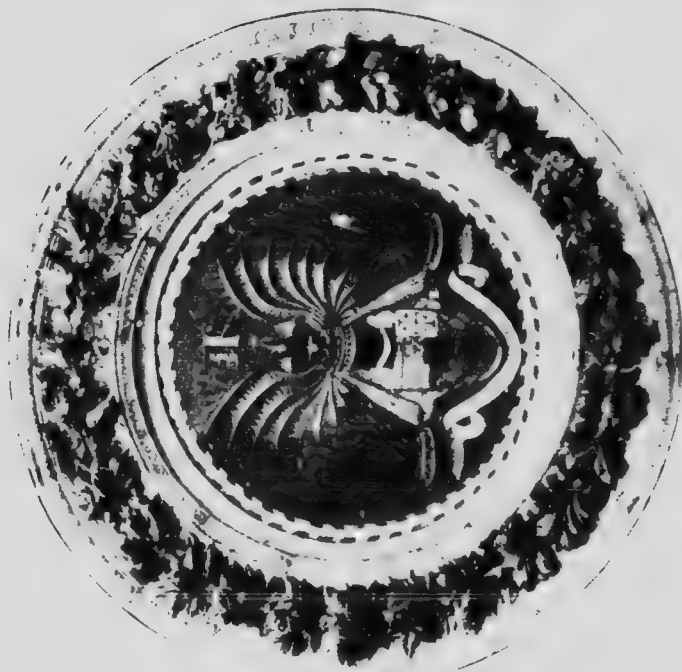
This famous artist, born in Florence in 1400, spent some years in trying to improve the application of enamel as a protective covering for the surface of terra-cotta figures and ornament. We are told that after many experiments he resolved to apply an enamel made of tin, copper, antimony, and other minerals, and to fix it by firing in a kiln. His



LUCA DELLA ROBBIA.

One of twelve circular plaques or *londi*, painted with the farming operation of each month. On each border, which bears the sign of the zodiac, the dark part represents the duration of night. Victoria and Albert Museum.

success was complete, not only in the application of the enamel, but in the coloration, by which he secured effects impossible with white enamel alone. His influence upon ceramic art was enormous, for, when he died, in 1481, tin enamel was in constant use in various Italian factories, and the traditions of the great artist passed to his nephew Andrea, the companion of his labours and the partner of his secrets. The principal character of his works consisted in the grand simplicity of composition, in the nobility and



SAMUEL D. TERRA-COTTA MEDALLION.
By Luca della Robbia. With the arms of King Rene of Anjou. 1764.
12 ft in diameter. Victoria and Albert Museum.



PLATE 1. DELLA ROBbia WARE.
The Adoration of the Infant Jesus.

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elegance of the attitudes of his figures, and in the sobriety of his ornament. In these respects he differed from Andrea, whose style was less elevated, and whose decoration, especially in the frames of his plaques, was far more ornate ; yet when he adopted the severer forms it is very difficult to distinguish his work from that of his uncle, whose first important piece bears the date 1438. Obviously pieces dated 1482, 1486, 1487, 1489, and 1491, belong to the period of Andrea, who died in 1528.

He left three sons whom he had trained in his work. They continued to produce a quantity of tin-enamelled wares which bore the impress of the factory, although they fell below the standard of their predecessors in style and character, being far less refined and accurate. Then, too, the borders of flowers in Luca's work, which Andrea had replaced by fruit, were less simple ; the tin glaze—thin, almost transparent, sometimes absent from the flesh in the early masterpieces—became heavier and thicker. One son, Giovanni, continued to live at Florence ; another, Luca the younger, established himself at Rome ; whilst the third, Girolamo, came to France, where in 1528 he commenced the production of plaques for the Château of Madrid, which was completed before his death, about 1567. Unfortunately the fine plaques were destroyed in the Revolution of 1792. Della Robbia ware was made by other artists during the fifteenth and sixteenth centuries, in Perugia, Pisa, and other towns. The modern copies, notably those made at Bologna about 1870, are amongst the wares which are frequently imposed upon the unsuspecting as genuine specimens of the art of Luca and Andrea della Robbia.

CHAPTER XXI

CAFFAGGIOLO

PIERO DE COSIMO DE' MEDICI (1419-1469) was chief of the Florentine Republic, following his father Cosimo, whose love of letters and of art he inherited. Caffaggiolo



CAFFAGGIOLO.

Ewer or pitcher painted in enamel colours with the arms of the Medici surmounted by a Papal tiara on a blue ground. The other decoration of arabesques, etc., in colours is on a white ground.

was one of the Medici palaces, really a castle, between Florence and Bologna, where, under the patronage of Piero,

decorations were carried out by Luca della Robbia. The ceiling of the study and tiles for the floor were specially his work. Of the tiles, probably executed in tin-enamelled ware,



CAFFAGGIOLO.

Vase made for the Medici or for some family allied to them, as shown by the coat-of-arms.

Vasari says it "was a new thing and most excellent for summer."

If Mæcenas, the famous Roman statesman who lived in

the time of the Emperor Augustus, was noted as a patron of literature and of Horace and Virgil, the Medici were no less celebrated as the protectors of the fine arts and of literature during the Italian Renaissance, which was largely due to their efforts and their wealth. In this home of Caffaggiolo, a home from which the intimate letters of wife to husband and mother to son were addressed, there arose a *fabrique*



CAFFAGGIOLO.

Ewer painted in enamel colours and with the Medici arms surmounted by Papal insignia. Marked with a double Y. c. 1520.

which produced majolica of the highest quality, with designs executed in pale blue, green, yellow, and brown, on a dark-blue ground, or with outlines traced in blue, shaded in blue, thick copper-green, and brown on an orange ground. A curious opaque orange, and a red also opaque, were peculiar to this factory.

The early ware was never *mezzo*, but it was sometimes

enamelled on the top surface only, and always decorated in blue under a rich, even pure glaze, with borders and designs somewhat resembling fourteenth-century woodcuts. The next century showed considerable advance in the application of colours, yet it is only in the sixteenth century that the full palette of the painter produced the harmonious effects which stir the purse-strings of the rich collector to-day, who pays 160 guineas for a small plate 8 inches in diameter or 300 guineas for a large pharmacy-jug, 19½ inches high. I have seen



CAFFAGGIOLO.

Plate painted with arabesque border on deep blue ground, enclosing a child standing on his hands. c. 1515-20. Bought, Bernal Collection, £50. Victoria and Albert Museum.

these prices paid, and can testify that there appears to be only a high limit—very high—to the values of the finest examples of majolica, especially the marked pieces. For *Cafagioli*, *Chaffagiolo*, *Cafagiullo*, are only a few of the varied spellings of this name inscribed upon the ware, and always accompanied by a special mark composed of a capital P and an S, the latter letter being a continuation of the former. Another letter L is suggested by the crossing of the P at or near the base. Sometimes a trident is found with this monogram,



CAFFAGGIOLO (OR URBINO).

Vase admirably modelled and painted in enamel colours with the arms of the Medici surmounted by a crown.



CAFFAGGIOLO (OR URBINO ?).

Plate showing a majolica painter at work. On the reverse a monogram with concentric rings. Bernal Collection, £120. Victoria and Albert Museum.



CAFFAGGIOLO.

A small plateau with borders surrounding a central panel decorated with an oak-twig with acorn. Marked. Victoria and Albert Museum.



CAFFAGGIOLO(?).

A tazzin of early date, curiously decorated with green, blue, purple, yellow, and red. Unusual piece. Victoria and Albert Museum.

more often tiny blue flowerets surround it; but many pieces have no factory mark at all, yet some of these bear the arms, emblems, and inscriptions of the Medici family, who, from 1434 to 1723, held the chief power in Florence and gave two Popes, Leo X. and Clement VII., to Rome. The *fleur de lis* has been found with several dates—1466, 1475, and 1477. The conventional flower held in the beak of a cock is an early form, somewhat rarer than the arms with six balls, the uppermost containing three *fleur de lis*, accompanied by papal insignia—the key, the tiara or triple crown, etc. These indicate Pope Leo X., whose legend, *semper Glovis* (for *Gloriosus*) and the letters S.P.Q.R. (*Senatus Populus Que Romanus*) also occur, whilst on other pieces the inscription S.P.Q.F. shows the substitution of *Florentinus* for *Romanus*. The senate and the people of Florence were merged in the Medici just as the French were in Louis XIV., whose motto *l'état, c'est moi* might have served them too.

In the absence of all marks and signs such as those described, it becomes exceedingly difficult to distinguish between the finest wares of certain *fabriques*, such as those of Caffaggiolo and Faenza or Siena, because exquisite painting and finish are common to them all, and the schemes of decoration have a general resemblance. Hence it is that the best authorities have to be content with giving alternative names—this *or* that—which leaves room for further doubt because the alternatives differ: Caffaggiolo, Faenza, Siena, or Forli—which? It is the quality of the majolica which is of the highest importance, though it must be admitted that an added charm and value are associated with identified pieces, which will become more common as the facilities for comparison are increased.

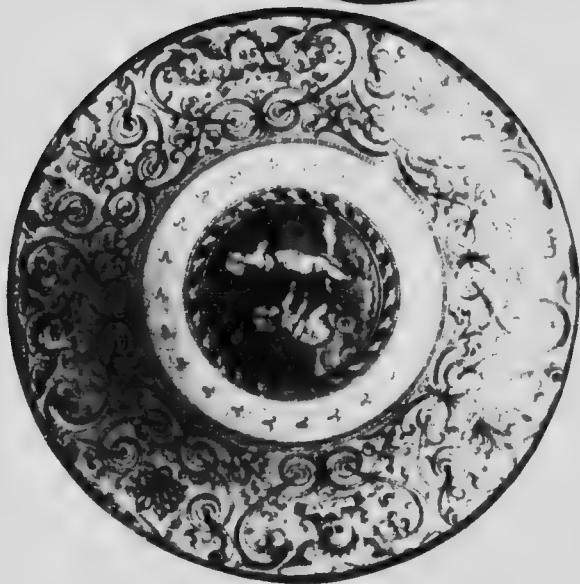
There appears to be very little information regarding the establishment and maintenance of the *fabrique* at Caffaggiolo. We should scarcely expect to find them in the public records of Florence, because the manufacture was entirely a private affair, carried on not for profit but for pleasure, and it is possible that much pleasure and perhaps profit resulted to the Medici by the judicious distribution of this beautiful



CAFFAGGIOLO.

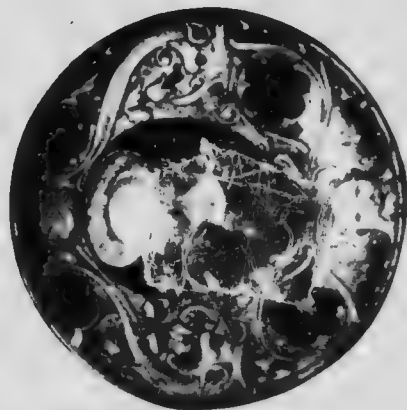
Small plate, 8 in. diam., the sunk centre painted with Cupid playing a flute in a landscape. The flat rim is decorated with masks, arabesques, and vases of fruit. Blue, green, brown, and yellow enamels are effectively employed. From the Taylor Collection; sold 1911/1918.

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LAENZA.

Dish, 10 1/2 in. diam., the centre painted with two Cupids with bows and arrows, in yellow, green, and brown on a dark blue ground. Border, decorated with arabesques, etc., in blue and white, has a yellow ground. Dated 1513. From the Taylor Collection; sold 1911/1917.



OF BIRDO.

Semi-circular dish, 15 in. diam., signed with initials 'S' in a diamond. The head of a Saint with a nimbus, in light red and yellow, is painted on a dark blue ground. Border decorated with arabesques of dolphins, flower marks, in pale blue on a yellow ground, is lighted with ruby. From the Taylor Collection; sold 1911/1917.



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P

PA P

S

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PA P

1567
P

C

S S

in gaffagiolo

P
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1509

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W
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in gaffaggiullo

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CAFFAGGIOLO.

ware in gifts to friends and others: which leads to the thought that the shields-of-arms and mottoes of those to whom such gifts were sent would appear in the decoration as an additional compliment, especially when the Medici desired to show their appreciation of the support of the leading Florentine families, such as the Petrucci.

CHAPTER XXII

DIRUTA

DIRUTA, near Perugia, was one of the first Italian towns to set up a *fabrique* for making majolica, though the earliest ware appears to have been tin-enamelled terra cotta. According to Lazari, a frieze was executed, in 1461, for the church of St. Bernardino, by Antonio de Duccio, one of the pupils of Luca della Robbia. From Perugia the process of applying tin-enamel to terra cotta spread to Diruta, where in the sixteenth century it advanced to the perfection of coloured majolica which is distinguished by a great elegance of style and design, and by a charming nacreous lustre. The earliest dated piece, *fatta in Deruta*, 1535, was in the Fountaine Collection. A plate is thus described: "Painted in blue grisaille, in parts touched or grounded with orange; composition, the Nativity or 'Persepio,' after a design or picture by Pietro Perugino. Majolica of Diruta, near Perugia. Circa 1520-30. Diameter 12 in." That famous expert, J. C. Robinson, wrote this description for the catalogue of the exhibition in the museum at South Kensington, June 1862.

Was it a monk or an order of monks who made that other Diruta ware distinguished by its brassy, golden lustre, its dull enamel, and its poor drawing, with outlines in brown or blue? A number of pieces signed *El Frata* belong to this class, and they have been assigned to Diruta because they resemble a lusted piece, dated 1541, which was marked *El Frate in Deruta pt.*, and some unlusted pieces from the same *fabrique* with inscriptions such as: *i Deruta il Frate pensi*, 1545; and *1545 in Deruta Frate fecit*. Assuming these pieces were the work of the brotherhood, we may learn to recognise

them by the rude, poor drawing and by the inferiority of the colours. They suffer by contrast with the superior work of the best period, which is often marked with the letter C with a paraph—see the Marks. Similar products of Diruta show almost always upon the base a network of fillets, traced either in blue or in lustre and blue. This network is recognised as one of the most distinctive and characteristic signs of the finest ware, which vies with that of Pesaro and Gubbio, excepting in the ruby lustre, which is pale and faint. On the



DIRUTA.

Dish, enamelled earthenware, painted in grisaille with a dance of Cupids, after Marc Antonio, and a wide border of grotesques. Bought £12. Victoria and Albert Museum.

other hand, the "madreperla" lustre is scarcely excelled by that of Pesaro, to which *fabrique* the earlier and more important productions are attributed on evidence which is scarcely convincing. That lustre was a golden pigment of peculiarly pearly effect.

"It is extremely difficult," says Mr. Fortnum in his handbook on "Maiolica," "to decide with any degree of certainty as to whether some individual early specimens of the lustred ware, alluded to, be of Pesaro, of Gubbio, or of Diruta workmanship. We have little hesitation in assigning the



DIRUTA PLATE FROM THE FUGGIMI COLLECTION.



DIRUTA PLATE FROM THE FUGGIMI COLLECTION.
Dish with a central medallion and a wide rim with a border.



dish in the woodcut (p. 162) to Diruta; the 'Dance of Cupids' is after Marc Antonio. The similarity of the process necessary to such productions entails a corresponding similarity of result, but we notice a somewhat coarser grounding, a golden *reflet* of a brassy character, a ruby when it (rarely) occurs of a pale dull quality, looser outlines of a colder and heavier blue, and, in the pieces not lustred the same tones of colour, a dark blue approaching to that of Caffaggiolo in depth, but wanting in brilliancy, the use of a bright yellow to heighten the figures in grotesques, etc., in imitation of the golden lustre, and a thin green."

Having read this after coming to my own conclusions as set out earlier, the analogy between the opinions is sufficiently striking, though I had failed to comment on the coarse, opaque ground, creamy in colour, and on the deep dull blue. Further, it may be noted that the flesh is usually shaded in blue.

Some of the pieces of Diruta and other Italian ware, such as the dishes intended for wall-decoration—*piatti da pompa*—were over 15 inches in diameter, and a projecting rim on the base of each was invariably pierced with two holes to receive a cord by which it could be suspended. The smaller dishes, *bacini* or *bacili*, saucer-shaped plates, frequently have similar holes, which furnish no clue as to origin. These early decorative pieces are covered at the base by a coarse yellow glaze; the upper surface was painted with white slip, upon which the coloured ornament was applied sometimes in conjunction with the scratched designs, *sgraffiti*, which in Italy were brought to a high degree of perfection, though the Diruta ware is more distinguished for ornament in both high and low relief, arabesque scrollwork, with masks, hippocampi, etc. Such raised arabesques were frequently ornamented with lustre, shaded with blue.

Exact reproductions of the sixteenth-century majolica are still made in Italy. In Diruta, in 1771, Gregorio Caselli was the proprietor of a *fabrique* in which lustred *majolica fina* was manufactured.

CHAPTER XXIII

FAENZA

SCARCELY any one now contends that Fayence in the Var, a few miles from Cannes, gave its name to faïence, nor is it certain that the word was derived from Faenza. We do know that the old French word faïence included all kinds of glazed earthenware crockery, and we leave it so. As early as the fifteenth century the whiteness and brilliance of the glaze of the earthenware of Faenza had attracted attention; under the patronage of the Manfredi family was extended to the manufacture. This ceased in 1501, when the general progress in the fine arts in Italy extended to the *fabriques* at Faenza, to which are ascribed a large number of marks of artists about whom little or nothing is known.

"Fato in Faenza in caxa Pirota" is a mark which indicates one *fabrique*, Casa Pirota, the most important in the old town of Faenza. There the marked character of the decoration, the wide borders ornamented with grotesques, reserved in white and shaded in yellow on a pale-blue ground, in the style known as a *berettino*, or reserved in grey heightened with white on a dark blue ground, known as *sopra azzuro*, were associated with a mark, on the reverse, of a crossed circle enclosing a dot or a crescent, or both. This is the mark of the *fabrique* where the pieces produced fell into three classes, which may have been the work of three different masters, still unknown by name. The first type is that ornamented with grotesques and central subjects painted in brownish yellow. The second has the grotesque borders in a lighter tone heightened with white, having central subjects painted in greenish-yellow. To this belong some fine plaques of which

one in the British Museum is dated 1527, with B.B.F.F on a yellow roundel at the back. The third used the same initials in work which embodied the richest colouring and the most admirable design.

Most of these pieces bear on the reverse either concentric rings in blue, or blue lines separated by other concentric rings in orange. Again, a large number of plates, dishes, and vases of the same origin are ornamented with a mask, having



FAENZA.

Tazza, enamelled, fluted and with scalloped edge, painted with a wide border of arabesques in colours, upon alternate blue and orange grounds, enclosing a saint in a landscape. Victoria and Albert Museum.

a long head, and a beard spreading into acanthus leaves, from which arises foliage of elegant form and delicate design.

Baldasara Manara signed some pieces of Faenza ware with his full name, notably a service decorated with orange scale work on the yellow ground of the reverse. A tazza from this service was in the Fortnum Collection, and another piece, a plate now in the Victoria and Albert Museum, bears the initials B.M. Manara was working in 1536, probably in a bottega which was not the Casa Pirota. Still another bottega is credited to Faenza as producing the service in the Museo

Correr at Venice, about which Fortnum writes : " No wares of the period could in their qualities of enamel be more worthy of the expression *bianche polite* than the pieces of this service. We have no clue to the name of the painter . . . but there is a great similarity in their glaze and other details to the pieces painted by another excellent hand who signs with the letters F.R."

At the Cluny Museum in Paris are several marked pieces, notably a cup or goblet with a white ground painted with



FAENZA.

Plate with dark blue ground painted with a wide border of arabesques in light blue and white, enclosing a shield with the arms of the Strozzi and Ridolphi families. Bought, Bernal Collection, £9. Victoria and Albert Museum.

an equestrian figure and a border of arabesques on a yellow ground, marked on the reverse with IN FAENZA ; a round dish decorated with garlands and blue flowerets on a white ground, and in the centre painted with two hands joined with the device *Sola fides*. On the bottom is the mark FA ; and a pair of pharmacy jars, decorated with arabesques on an orange ground, one marked FAENZA and the other dated 1500.

Moulded pieces or *scannellati* were made at Faenza and at Castaggiolo. The former were characterised by greater



FAENZA

pharmacy jar with decoration divided generally into three horizontal sections, each division being filled with scroll work and small formal flowers, in the middle a shield and a vase. The central panel is painted with a green laurel wreath supported on each side by a nude boy, and a kneeling shield charged with a coat of arms. A jar from the same factory is in the Victoria and Albert Museum. From the Taylor Collection; sold for 294s.





F.



F.A.



ISO. PIP



FAENZA.

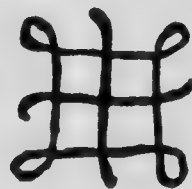


V̄ Ā

V̄ Ā

F F E

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M F F

rigidity of modelling, by the use of darker blue in shading and outline, and a freer application of the yellow and orange colours. The latter were more Italian and less German in feeling; the greater brilliancy of the blue, the thicker, richer glaze, and the purple amongst the colours give other differences. At the same time we must remember that during the sixteenth century it was customary to cover the whole surface of the piece with painting (*istoriata*), so that it is far from easy to distinguish the unsigned works of the various *fabriques*. Many of the artists of the first rank have left no records by which their admirable paintings may be identified, and many more have been content with an occasional monogram or a date. A modern *fabrique* at Faenza produces poor imitations of the old majolica.

CHAPTER XXIV

PESARO

WE learn much of the majolica of Pesaro, a seaport on the Adriatic, about four hours from Urbino by coach, through its special historian, G. Passeri. Some say he was



PESARO.

Dish painted in blue and lusted. A female bust portrait with a legend is surrounded by a border of conventional ornament in various designs. Soulages Collection, £20. Victoria and Albert Museum.

a native of Pesaro, others give Farnese in the Campagna as the place of his birth in 1694. We know that he settled there and wrote, in 1750, a "History of Painting on Majolica in Pesaro and its Neighbourhood," the first edition of which was published in 1754, nearly two hundred years after the

decay of the art which had flourished under the protection of the Dukes of Urbino and the Lords of Pesaro, until just after 1560, when that patronage was no longer available. No doubt Passeri had at his disposal the writings of earlier authors, such as Piccolpasso, and, living on the spot, his researches gave him the means of obtaining information which was unique. Without admitting his contention that Pesaro was the birthplace of ceramic art in Italy, we must give due



PESARO (OR GUBBIO?).

Dish painted with a female portrait, drapery grounded in ruby lustre. The scale-pattern border is richly decorated with lustre. Bought, £20. Victoria and Albert Museum.

weight to the statements which he makes when he describes the glazed and enamelled pottery of the fifteenth and sixteenth centuries.

Simple pottery, fashioned for the needs of everyday life, had been produced in many places long before the fifteenth century. But Passeri affirms that, about 1450, glazing was practised with success upon pieces of ware decorated with coats-of-arms, portraits, figures, and inscriptions, outlined in manganese, lusted with *madreperla*, leaving the flesh white. He refers to the introduction of tin-enamel to Pesaro about

1500, the opaque white which had been perfected by Luca della Robbia, who died in 1481, leaving a heritage to the Italian potters which gave rise to the glories of the sixteenth century. The edict prohibiting the importation of other wares for sale, granted by Guidobaldo II., in 1552, to B. Gagliardino, G. Lanfranchi, Ranaldo, and others, encouraged the local potters who progressed from the coarser *mezzamajolica* to the true majolica in which the beautiful yellow



PESARO (OR FAENZA?).

Plateau painted with portrait and the usual scroll. Here it is "Susanna bella." Borders of conventional ornament on orange and yellow grounds. Bought, £12. Victoria and Albert Museum.

lustre pigment was allied to a range of colours which reached their highest excellence in the sixteenth century, 1540-45 being the period of the best works of the bottega of the Lanfranchi family.

Passeri mentions pieces which he himself had seen, such as tiles inscribed in *Pesaro* 1502; plates "*fatto in Pesaro* 1541," "*fatto in Pesaro* 1542," and another plate with a mark OA, connected by a cross; but as a rule the ware was unmarked. Fortnum illustrates a mark *fatto in Pesaro* on a fruit-dish—*fruttiera*—in his possession, painted with the

creation of animals by the Almighty, which was dated 1540, and he states that he had seen "some large dishes decorated with raised masks, strapwork, etc., and painted with grotesques on a white ground, and subject panels, and other grandiose pieces which are ascribed to the Urbino artists, but which may, in equal likelihood, be attributed to the Lanfranchi of Pesaro." The Lanfranchi *fabrique* made *istoriati* pieces, fully decorated.

Pesaro ware falls into two classes—one having an enamel



PESARO (OR GUBBIO?).

Dish painted with "The incredulity of St. Thomas," surrounded by a Latin inscription and a border on the rim. Bought, £4 10s. Victoria and Albert Museum.

over both sides, and the other being simply glazed on the reverse. The first class has one feature which may be useful as a means of identification. Every piece bears on the reverse upon the ground of white enamel concentric rings in lustre—*en ton de feu*—which specially distinguish these productions of the *fabrique* of Pesaro, before the revival. This took place in Passeri's own days, under the patronage of Cardinal L. Merlini. Efforts were unsuccessfully made to restore the art in 1757 and 1763. G. Bertolucci, an accomplished artist from Urbania, and F. di Fattori were connected

with the first effort, and A. Casali and F. A. Caligari with P. L. da Sassuolo with the second, which had some success in imitating Chinese porcelain. Occasionally a piece of this later ware bears a mark such as that given by Fortnum as being engraved on the foot of a one-handled pot painted with flowers in medallions on a blue ground, "Pesaro 1771."

In 1876 Bernucci E. Latti, Pesaro, was a manufacturer of reproductions of Pesaro and Gubbio lustre ware, but about ten years later these imitations ceased and the only pottery produced appears to be painted tiles. Yet there are other modern factories in Italy which produce "exact" copies of sixteenth-century majolica. We need not name the makers, but the fact should inculcate something of prudence to those who are inclined to buy hastily after listening to the plausible tales told by insinuating dealers. Lorenzo the Magnificent (1448-92), in thanking Roberto Malatesta of Pesaro for a present of some fine pieces of majolica, said, "They please me entirely by their *perfection* and *rarity*." The words in italics suggest two factors in values which are certainly not to be found in modern reproductions.

CHAPTER XXV

CASTEL DURANTE

THE small town of Castel Durante lies near the city of Urbino, the capital of the province of Pesaro Urbino; but since the days of Urban VIII., who became Pope in 1623, its name has been changed to Urbania, for he was born there.



CASTEL DURANTE.

Dish painted with a portrait bust of Pietro Perugino on deep blue ground, surrounded by a border of fruit and foliage enclosing four medallions, each containing a bird. Bought, Soulages Collection, £200. Victoria and Albert Museum.

Yet the older name is still used to designate the majolica made at Urbania, even in the later seventeenth century, and also in the revival of the eighteenth. History carries the potter's art to much earlier times, mention being made of Bistugi, a potter in 1361, and Maestro Gentile in 1363. In fact,

pottery appears to have been the staple product of the place, which was beneficially influenced by the establishment of the second Duke of Urbino, Federigo, in his magnificent palace in the capital. He gathered round him the leading artists of the day, and on his death in 1482, his son, Guidobaldo I., continued his father's protection to the ceramic arts of the dukedom, with the result that the artistic ware of Castel



CASTEL DURANTE.

Vase decorated with coats-of-arms, scrolls, chimæra, etc. From the bottega of Sebastiano di Marforio. Dated 1519. Bought, Bernal Collection, £23. Victoria and Albert Museum.

Durante shared in the general progress shown under his encouragement. In 1508 he was succeeded by Francesco Maria della Rovere, who after troubles with the Pope Leo X. died in 1538, when Guidobaldo II. became Duke and reigned till 1574, being followed by Francesco Maria II., who lacked the means to carry on the potteries to which his predecessors

had devoted much wealth, so that we may ascribe the greatest progress to the period between 1520 and 1540, and include the next twenty years as continuing the excellence then attained at Castel Durante and other botege in the duchy.

Not only did Castel Durante furnish beautiful wares, but it also gave to Urbino some of its best artists, including the Peliparii, who assumed the surname Fontana. On the banks of the River Métauro, on which the town was built, was found



CASTEL DURANTE.

Plate decorated with interlaced oak-branches surrounding a medallion portrait. The oak was the badge of the Della Rovere, Dukes of Urbino, and this style of decoration is called "cerquata." Bought, Bernal Collection, £5. Victoria and Albert Museum.

the clay which made a finer earthenware body than that of the other factories. Of course the early work was coarse, painted coats-of-arms and half-figures in colours, which became refined as the artists increased their skill in the manipulation of them. Even in 1500, when *mezza-majolica* was still made side by side with majolica, the beginnings were shown of a style of decoration of amorini, scrolls, and medallions, which was much favoured in later years. The *candelieri* style, consisting of conventional sprays with dolphins, sirens, masks, etc., differed from the grotesques found upon Urbino and

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CAPPAÇCOTO - OR SHNEL

Dish, 4 1/2 in. diam., painted with Cupids in pale blue and green on a dark blue ground. The sink centre is surrounded by a border in *bianco*, *verde*, *giallo*, which does not appear in the picture. Fine border in pale blue, green, yellow, and some is painted on dark blue ground. From the Teyssot Collection; sold for £55.



CASILE TO RAND

Dish, 4 in. diam., painted with a figure in a landscape on a dark blue ground. The sink centre is surrounded by a border in *bianco*, *verde*, *giallo*, which does not appear in the picture. Fine border in pale blue, green, yellow, and some is painted on dark blue ground. From the Teyssot Collection; sold for £55.

other ware. The treatment of the designs was singularly free, bold, and graceful; trophies, satyrs, Cupids, and interlaced foliage being richly and harmoniously painted in full yet soft colours. An olive-tinted carnation is considered by some to be a special mark of the *fabrique*, which also used an intense dark and rich blue, and a deep, clear brown, with yellow and green of charming tone. These colours upon a body of pale-buff-coloured paste, tin-enamelled, rarely



CASTEL DURANTE.

Plate having a sunk centre painted with Cupids, surrounded by a conventional border in *bianco sopra bianco*. The rim has a blue ground painted with arabesques separating four medallions, containing heads or the inscription S.P.Q.R. Bought, Bernal Collection, £36. Victoria and Albert Museum.

decorated at the back, are enriched by a glaze of high quality, purer and richer than most others. *Cerquato* pieces, ornamented with oak leaves painted yellow on a blue ground, sometimes moulded in relief, surrounding a small head or classical portrait, are mainly assigned to Castel Durante, and it is said that some wares said to be "of Urbino" were made at Castel Durante, which was in the Urbino duchy. Hence some charming plates and plaques are assigned to Castel Durante or Urbino.

Those specimens which are marked in full have exceeding interest as distinguishing the products of this town from those of Urbino, Faenza, and Pesaro. Such are the pharmacy jar in the British Museum with the inscription, "*Ne la botega d' Sebastiano d' Marforia,*" and "*A di xi de Octobre fece 1519,*" completed at the base with "*In Castel durā*"; a plate in the same museum, marked "*1526 in Castel durante*"; a vase, drug-pot, or albarello in the Cluny Museum, with the legend



CASTEL DURANTE.

Plate with wide margin painted in grisaille with grotesques on blue ground, and with deep-sunk centre bearing a trophy of arms and S.P.Q.R. Bought, Soulages Collection, £25. Victoria and Albert Museum.

"*In terra Duranti*:"; and another one, similar, inscribed "*Fato in terra Duranti apreso a la cita d' Urbino.*" Such signatures are rare, the pieces being generally without the means of identification.

The seventeenth-century groups, figures, fountains, etc., executed in the *ateliers* of this town, are for the most part of inferior merit, though they continued to give some signs of vitality in the early part of the next century, when Urbino and Pesaro had decayed. Cardinal Stoppani at that time supported a renaissance by importing able artists from other

districts, but his attempts were not successful. Passeri says the productions had little value. Not only are we indebted to him for much information regarding the majolica of Castel Durante, but also to another author, C. Piccolpasso, who wrote "Trois Livres de l'art du Potier," and he was well qualified for that task because he himself belonged to the town, where, about the year 1550, he directed a *faïence fabrique*.



CASTEL DURANTE.

Plate painted with a wide border of oak leaves in yellow on a blue ground, enclosing a laurel-framed panel, containing a portrait. "Cerquata" style, Victoria and Albert Museum.

CHAPTER XXVI

URBINO

PASSERI, in his "History of Majolica Wares," states that it was not at Urbino itself, but at Fermignano, a château on the banks of the Métauro, where the beautiful faïence was made by artists many of whom were eminent in their profession, whose names have been preserved and honoured from the sixteenth century to our own days. If that historian is correct, Urbino does not signify the name of the town, but the protection of the successive Dukes of Urbino, under whose favour and encouragement this ceramic art flourished from about 1477 to 1630. Without labouring the subject, it may be well to notice that besides Urbino, Castel Durante, Gubbio, and Pesaro belonged to the duchy of Urbino. Another writer, Pantaleoni, in his "Notice on the paintings in Majolica made at Urbino," gives the names of some of the early painters, of whom the best known is Francesco Xanto Avelli da Rovigo, whose first pieces were signed in full and dated, though the later ones bore only one or two initials. Apparently his work, which is more or less excellent, occupied the years from 1530 to 1542.

Many of the artists were of Castel Durante origin. Such inscriptions as "fatta in la botega de Guido da Castello Durante, in Urbino, 1528," and "in botega de M^o Guido Durantino, in Urbino, 1535," indicate this origin. The Fontana family had its origin in Guido Durantino, whose original family name was Pellipario. He adopted Fontana as his surname and transmitted it to his children; of whom his son Orazio, who died in 1571, was the most celebrated of the Urbino painters on majolica, his works being remarkable for their exquisite design and superb execution. His flesh tints

were first delicately shaded in blue, with fine effect upon ware in which the potting and glazing were both excellent. Some specimens have been found with all the letters of his name Orazio, or rather "Oratio," in a monogram; but the letter O between two points is a more common mark, though some-



URBINO.

Flask or pilgrim's bottle, painted with bacchanalian subjects and grotesques. From the bottega of Orazio Fontana, 1560-70. Bought, Soulages Collection, £125. Victoria and Albert Museum.

times "fatto" or "fate in Urbino in bottega de Oratio Fontana" and other inscriptions are found.

Nearly all of the majolica attributed to Urbino bears on the reverse a distinctive decoration—not a mark, but an evidence of origin which it is useful to remember: on the



URBINO.

Dish painted with the marriage of Alexander and Roxana. A fine specimen of the work of Xanto, c. 1583. Bought, £50. Victoria and Albert Museum.



URBINO.

Plate decorated with a design after Michael Angelo.



URBINO.

A dish or plateau decorated with medallions containing Cupids, and with arabesques known as "Urbino Arabesques."



URBINO.

Vase with curious dragon handles, painted with a combat of mounted warriors.

white enamel ground are three concentric rings in orange, which are not only applied to dishes, plates, and cups, but also to vases, pharmacy-jars, and all other pieces produced in the *ateliers* of Urbino. These wares are usually covered with an even glaze over a pinkish or pure white ground, having no other decoration upon the reverse. There are some few exceptions to this rule, but they are rare.

Amongst other men noted as painters at Urbino whose works have been identified by the marks, are Nicola da Urbino, Gianmaria Mariani, 1542, and Alfonso Patanazzi, 1606. The first painted classical figures with great skill, and in his monogram may be seen all the letters of the name "Nicola." The Patanazzi—Alfonso, Vincenzo, and Francesco—were the last group of artists working in Urbino in the first part of the seventeenth century. The decadence followed.

Resembling the Urbino ware are some fine pieces from the hands of Francesco Durantino. Such might have been painted at Urbino, though it is known that he worked elsewhere. His initials F.D, with the date, form his usual mark. Another artist migrating to different *fabriques* was Giulio da Urbino, who signed his works with this name and added the name of the *fabrique* where he was at the time working. Other names are mentioned, such as Guido Merlini in 1542, and Gironimo Urbin in 1585, but no particulars of them are forthcoming, nor are there any of a few artists whose signatures are now and then found.

When the ducal patronage failed the artists were unable to continue their work. The Patanazzi, aided by J. B. Boccione, tried to maintain their bottega at Urbino, but could not. Then later came a Frenchman, who, in the city which had been the home of Italian majolica, set up a factory and produced ware of which a specimen in the museum at South Kensington bears this inscription: "Fabrica di majolica fina di monsieur Rolet, in Urbino a 28 aprile 1773." Well might Jacquemart say: "Bitter derision! would it not be cruel for the Italians who had been our teachers thus to see our degenerate products instal themselves there amongst them in excluding the great forms of art."



1531.
f. X. A. R.
Turbino.



F. X. A. R. P.



01544



F^{co} X:
Rov:



F. D. R.

A P.



FX

B. F. V. F.



F. X. Rov. M



1539. EN

X.



francesco durantino

F. D.

1544

1543

URBINO.

CHAPTER XXVII

GUBBIO

THE *fabrique* of Gubbio is one which has produced some of the most brilliant examples of ceramic art, and it is above all to Maestro Giorgio that it owes its reputation for its beautiful dishes with metallic lustres, *reflets métalliques* or



GUBBIO.

Tazza in majolica lustred, having a wide border of arabesques of serpents, griffins, etc., enclosing a classical subject—Hercules and Antaeus. Maestro Giorgio's work. Bought £4. Victoria and Albert Museum.

colori cangianti. These lustres with "madreperla" are simply various pigments, in reality metals, ground to the finest powder, mixed in some vehicle, such as balsam of sulphur and oil of turpentine, and applied with a brush, in liquid form, on the surface of earthenware; being then fired, the reduced



G. B. B. 10.

1524. The sunk centre encloses a shield of arms in lustrous
 black, blue, yellow, and ruby; the wide rim is painted with a bold design of arabesque foliage in
 lustrous brown green and ruby on a shaded blue ground. From the Taylor Collection;
 sold for £2,835.



metal, in a state of extreme tenuity, exhibits without burnishing its characteristic sheen. The special secret held by Maestro Giorgio of Gubbio, and by his immediate successors, which gave the celebrated crimson or ruby lustre to Gubbio ware and other wares decorated by them, has only just been discovered, though many artists long sought for it.

The Soulages collection contained a large number of pieces decorated by this master, and J. C. Robinson's able introduction to the catalogue contains several propositions which are worthy of consideration coming from such an expert. They deserve to be placed before every collector, and I make no apology for using them here. On the contrary, I venture to think that those who are not familiar with them will rejoice at this opportunity of studying them in their entirety. He says: "First, that Giorgio was not the inventor of the ruby

lustre, but that to all appearance he succeeded to, and apparently monopolised, the use of a pigment first employed by an earlier artist of Gubbio, to whose works Giorgio's productions have such resemblance as to render it probable that he was the master or proprietor of a bottega, to which Giorgio may have succeeded. Secondly, that the signed works of Giorgio are, in reality, executed by several distinct hands.



GUBBIO.

Jar or vase with framed medallion painted with a combat of warriors. At the top of the border is a pontifical cypher, at the bottom a negro's head. Bought, Bernal Collection, £13 10s. British Museum.

Thirdly, that the actual handiwork of Giorgio may be distinguished with certainty, as also, perhaps equally surely, that of his son Maestro Cencio. That it is most likely that all, or at any rate a considerable proportion of the pieces painted with historical subjects (c.1530-50), obviously of the Urbino or Castel Durante fabrics, and which are heightened with lustre colours—no matter by whom the pieces may really have been executed—were, in reality, decorated with the



GUBBIO.

Tazza or bowl with embossed and lusted ornament. I.H.S. monogram in centre, with rays. Border of acanthus leaves divided by stems and fruit in relief. Ruby and gold lustre. Bought, Soulages Collection, £35. Victoria and Albert Museum.

lustre colours by M. Giorgio at a subsequent operation. Fifthly, that consequently the lustre colours were mainly confined to Gubbio, and that many of the leading majolica painters of Urbino and Castel Durante were in the habit of sending their wares to Gubbio (to M. Giorgio) to receive the lustre colours, and that probably every lusted piece of the well-known artist, Francesco Xanto of Urbino, was so enriched by M. Giorgio, either on his (Giorgio's) own account, or on commission for Xanto."

Another expert, C. Drury E. Fortnum, after citing these



GUBBIO.

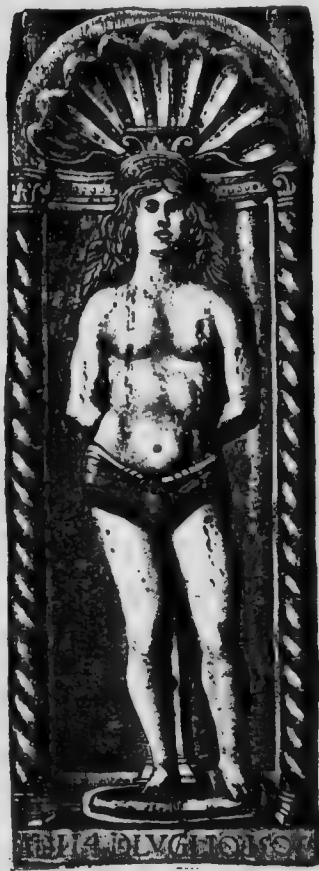
Plateau, lustred and painted. In the centre are the arms of the Brancalconi family. A border of arabesque ornament in lustre colours on alternate blue and green grounds is surrounded by an interlaced guilloche border in white and blue, on gold lustre ground. Bought, Soulages Collection, £120. Victoria and Albert Museum.



GUBBIO.

Plate lustred and painted with hands clasped in a deep-sunk centre, so-called "betrothal plate." Border of rays and conventional flowers. Bought, Soulages Collection, £20. Victoria and Albert Museum.

conclusions, has classified the lusted wares in the following manner in order to facilitate the methodical study of the rise and development of the art at Gubbio, and in the absence of positive evidence he has included the early lusted ware ascribed to Pesaro, giving a complete survey and a probable sequence of date to all the Italian lusted wares as follows:



GUBBIO.

Plaque with figure of St. Sebastian, lusted with the gold and ruby pigments of Maestro Giorgio. The modelling is also ascribed to his hand.

"A. Works ascribed to Pesaro (or Gubbio?), the typical bacili referred to by Passeri, etc.

"B. Works believed of the early master who preceded M^o Giorgio at Gubbio.

"C. Works ascribed to Giorgio's own hand.

"D. Works of the *fabrique*, and pieces painted by unknown artists, though bearing the initials of the master.

"E. Works by the artist signing N. and by his assistants.

"F. Works painted by other artists at other *fabriques*, and subsequently lusted at Gubbio.

"G. Works of M^o Prestino, and of the later period."

It may be noted here that much of the Gubbio ware, including both the early and later works of Maestro Giorgio, is unmarked.

Before passing to the examination of these lusted wares in more detail a few particulars of the Maestro, Giorgio Andreoli,

must be noted. He left Pavia and went first to Gubbio with his brother Salimbene, and some time later returned, but the exact facts are not recorded until 1492,

when, accompanied by his younger brother Giovanni, he visited Gubbio for the second time. In 1498 they obtained the rights of citizenship, subject to a forfeit of five hundred ducats if they failed to live in the city and to practise their ceramic art. Gubbio was in the Duchy of Urbino, and shared with other pottery centres in the benefits which its dukes dispensed. Giorgio, now Maestro, was appointed castellano of Gubbio, and there he lived till about 1552. His signed works commence with 1518 and end with 1537; one



GUBBIO.

Vase with cover and scroll handles, lustrated, and decorated with bosses and raised godroons, in relief. Bought, Soulages Collection, £20. Victoria and Albert Museum.

work, dated 1541, is not relied on. One of his sons, Vincenzio, also known as Maestro Cencio, assisted in his father's work and succeeded him in his *fabrique*, but his signature has not yet been identified. No doubt many lustre pieces were painted by this son and by other assistants. Upon a few specimens of Gubbio ware are found the following marks: "1536 *Perestinus*" and "1557 *a di 28 Maggio in Gubbio per mano di Mastro Prestino*," also the letters MR, combined, as well as the letter P, of various forms. These are all ascribed

to Maestro Perestino or Prestino, whose records have not yet been traced. Modern ware made at Gubbio and Doccia, at Fabriano and Pesaro, needs no comment. The delightful and brilliant colours known as "rubino," "madreperla," etc., have artistic qualities in the old majolica which reproductions cannot equal, though these last serve well enough the purposes of unprincipled dealers. So much for the epitome of history.

Returning to the classification of lustred wares, we cannot



GUBBIO.

Dish painted and lustred with two armed knights on horseback. Gold lustre on a white ground. Border conventional flowers and foliage. Bought, Soulagès Collection, £60. Victoria and Albert Museum.

do better than follow Fortnum's guidance. The earliest lustre was applied to *mezza-majolica*, the coarser ware, covered with a white slip upon which were painted portraits and armorial bearings, being then glazed with the common lead glaze over which the lustre pigments were applied. At the Victoria and Albert Museum specimens of this majolica, as well as that which follows, deserve the student's careful attention in connection with the excellent handbook by Mr. Fortnum. The second class (*B*) shows the link between the

mezza-majolica and M. Giorgio's own handwork, for the Gubbio *fabrique* was in full progress before 1518. Probably M. Giorgio was taught the art of making and using the ruby lustre by an artist who was employed there before he arrived. The splendid specimens at the museum form a remarkable series from which some of these illustrations are taken. The master's unsigned works are accompanied by signed pieces, all placed in class C, which show to what perfection he brought his art, which was at its best about 1525, which is the date upon several beautiful examples, marked by considerable power of drawing and great facility of invention; foliated scrolls,



GUBBIO.

Small bowl, with style of ornament characteristic of the ware. Victoria and Albert Museum.

eagles, masks and heads, trophies, etc., being included in his style of decoration. The "grotesques" resembled Castel Durante more than Urbino or Faenza; indeed it differed materially from these last two. The human form divine was not a strong feature of his painting, and in this comparative weakness lies another hint for identification. Then in class D are pieces painted at Gubbio, signed too with Giorgio's initials or full signature, but evidently not executed by him. No evidence is forthcoming as to his brother's work in the *fabrique*, nor who it was who signed with the letter N those specimens which fall into a special sub-division class (E). Some plates, dishes, etc., from other *fabriques* painted by

other artists bear the painter's date and mark in addition to those of him who lustred it. These form an interesting class (*F*), but when there is no mark of Gubbio and its special ruby lustre appears upon the productions of other *fabriques* we must be content to believe that they were so enriched by M. Giorgio or M.N. The last division includes the M. Prestino pieces and those which bear evidence of the decadence.

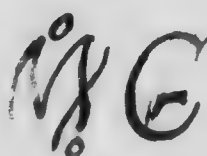
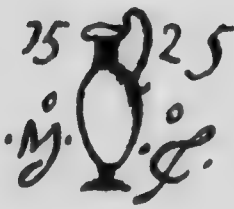
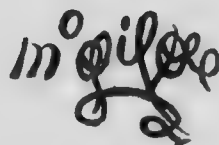
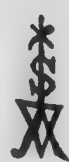
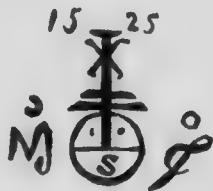
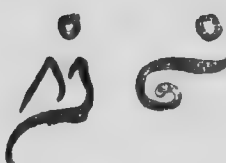
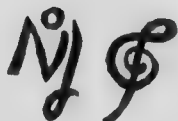
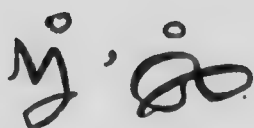
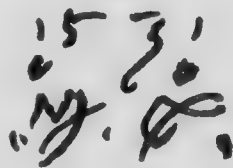
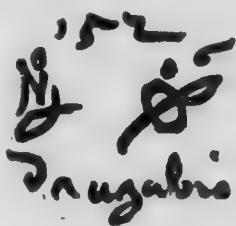
When, about 1857, Mr. Fountaine gave, at Paris, four hun-



GUBBIO.

Tazza painted with nude figures of a man and woman near a stream, from a composition "The Stream of Life." Touched with brilliant ruby lustre. M. Giorgio's initials on the reverse. Bought, Soulages Collection, £100. Victoria and Albert Museum.

dred guineas for a highly lustrous plate, dated 1525, decorated with a painting of "The Three Graces" after Marc Antonio, the price excited much comment. Fortnum cites a fine dish, also of Gubbio ware, which was sold for £880. In the illustrations is shown the dish of the same factory, which I saw sold at Christie's for £2,835. At the same sale a Faenza dish (Casa Pirotta) realised £1,470, and a small Gubbio saucer-dish £892 10s. Maestro Giorgio's initials appeared on each of the specimens from his *fabrique*. His name or his initials, often with a date, occur on many specimens, some of which are



1519

GURBIC.

given amongst the marks. Though we take into consideration the exceeding beauty of the gold, and above all, the ruby lustre, from careful inspection of many pieces, we arrive at the conclusion that the application of the lustre was a much less difficult process than the actual painting upon majolica; hence, in leaving this branch of the work to his assistants, Maestro Giorgio was wise, for his inventive talents and his perfect technique, as well as his skill as a colourist, entitle him to a high place in Italian ceramic art.

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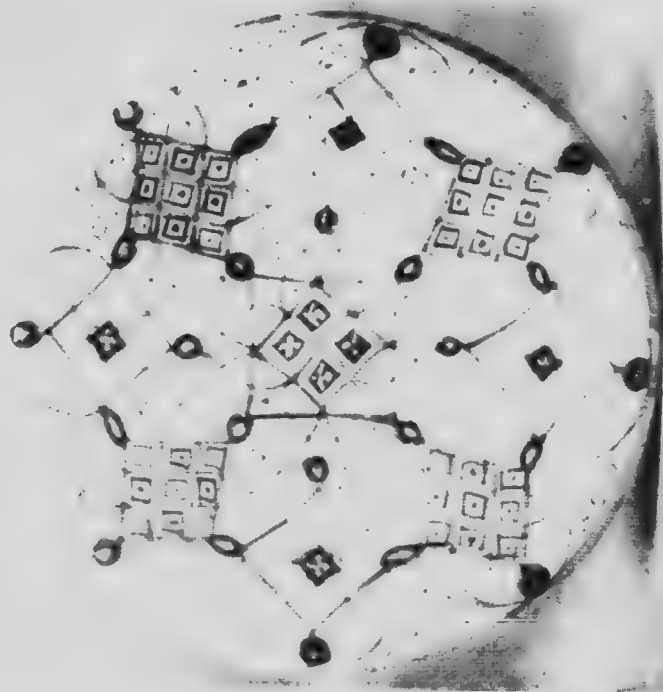


FIG. 1. A. From
Blue and yellow designs on a
shell, showing a stylized
figure.

FIG. 2. A. From
Blue and yellow designs on a
shell, showing a stylized
figure.



CHAPTER XXVIII

NAPLES, RIMINI, MONTE FELTRO, AND FORLI

THE city of Naples produced large faïence vases during the sixteenth and seventeenth century, having caryatide handles, mainly decorated with religious subjects in blue upon one face only. The blue was strengthened with touches of black. Some of these have signatures at full length, as *Franco. Brand Napoli Gesu novo*; *Paulus Francus Brandi Pinx* 68; and *P. il sig. Francho Nepita* 1532. The five-pointed crown closed at the top over the letters B.G. was a more common mark.

At the later factory of Capo di Monte, faïence was the exception, porcelain being the chief article produced from 1736, when Charles III., King of Naples, established the *fabrique*. Jacquemart is eloquent in praise of a fountain of which he gives the mark *Capo di monte* with Mo^{lo} beneath, near the letter N crowned.

The little town of Castelli, in Abruzzo, seems to have been the principal centre of the faïence manufacture from the middle of the sixteenth century, though it is probable that in the city of Naples there were some ateliers where enamelled ware was made, for the name is found upon pieces which appear to date from the end of the same century, having a certain resemblance to those of the North of Italy. A historian who wrote the "*Cronica generale di Spagna*," one Antonio Breuter, stated amongst other things that the faïence from this town rivalled the beauty of the antique vases of Corinth. Both M. Jacquemart and M. Darcel, two well-known authorities, declare that he wrote from hearsay, not from actual observation. The work at Castelli advanced

to a high level in the second part of the seventeenth century, when the Grue family improved upon their earlier efforts, which dated back to 1647 and continued more than a century.



NAPLES AND CASTELLI.

The names of some members of this family have been handed down to our times : Francesco, 1647 ; Fs. A. Grue Espeprai, 1677 ; Dr. F. A. C. Gru, 1718 ; Fras. Anto. Grue, 1722-38 ; Francesco Saverio Grue, 1749 ; Carl Antonio Grue, signed

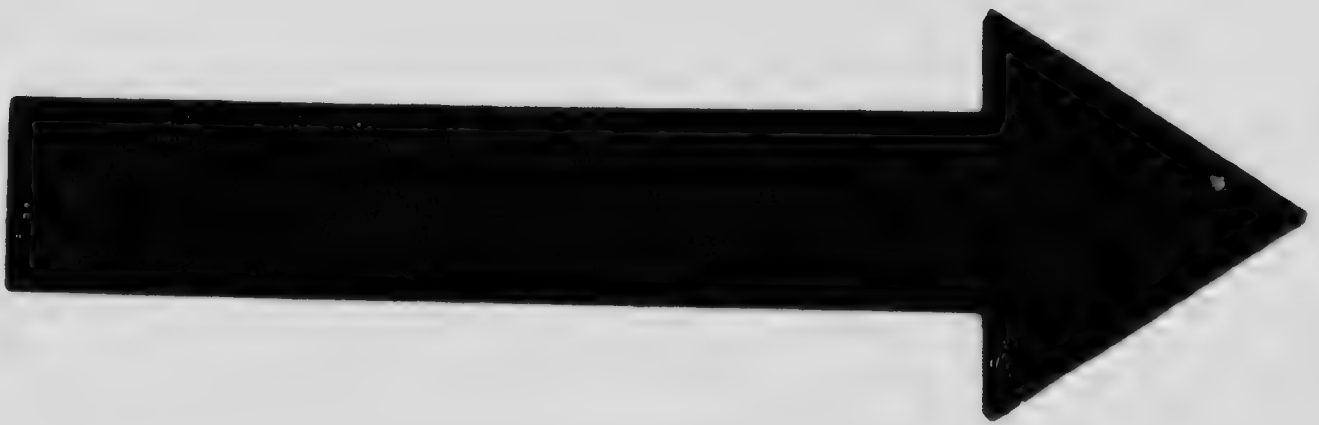
NAPLES, RIMINI, MONTE FELTRO, AND FORLI 199

C.A.G., supposed to be the best painter of the family, and his son, Liborius Grue, whose signature was L.G. with P, or in full *Liborius Grue*. P. Other painters of this *fabrique* who signed their works were Carmine Gentile, Luc. Anto Cian-nico, and possibly Carlo Coccorse.

There are only three pieces which have been identified as coming from the *fabrique* of Rimini, of which two are in the Cluny Museum at Paris, and one in the British Museum. The older of the Parisian specimens was from the Castellani Collection, sold in 1878 at that city. It was a small ancient pot or *cruche*, glazed on the exterior only, with ornaments of Gothic style painted with manganese and oxide of copper. One just like it in the same collection was marked AR (Arinono). The second piece, a plate painted with Adam and Eve driven from Paradise, bears on the reverse the inscription, *de Adam et dera . . . in Rimino 1535*, whilst the British Museum specimen has the same date, with the words in coarse characters: *In Arimin*. One other mark has been ascribed to this *fabrique*, which was found on a plate decorated with a painting of God appearing to Noah. The reverse, marked Noe with an x or z and a twisted branch, is said to form a rebus of Zampillo, the painter's name. Piccolpasso's work, published in 1548, describes the *fabrique* of Rimini as being in a state of prosperity when he wrote. Considering this statement and the antiquity of the Castellani pots, the information about the manufacture at our disposal is meagre, and this remark may be applied to Monte Feltro with more emphasis.

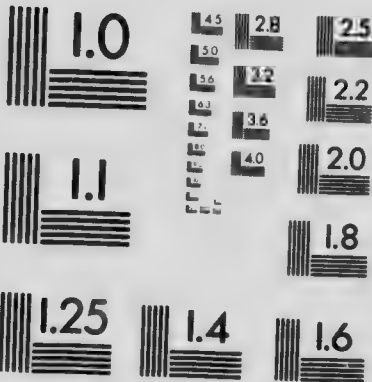
Monte Feltro, we are told, is not mentioned in any of the books which have described the fabrication of majolica in Italy, but a fine dish in the Cluny Museum, painted with the "Abduction of Helen" after Raphael, bears on the reverse the words: *Vrate d'Elena fato in monte* upon a scroll surrounded with tridents and oves.

The railway runs from Rimini, which is on the coast, to Faenza, near which lies Forli, another town which possessed a *fabrique* at a very early period. All three towns belong to the district formerly known as "The Marches."



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Forli is mentioned by Passeri, who copied a document, dated 1396, referring to a potter, Pedrinus Joannis, "formerly of the potteries of Forli, and now an inhabitant of Pesaro"; but at that time only ordinary pottery was made—at the best such as was described under Rimini. We may question the statement commonly made "that majolica was introduced into Italy in the fifteenth century from Majorca," but I think we should be perfectly right in stating that in all



FORLI (OR FAENZA?).

Plate painted with a winged figure inscribed FORTEZA in blue, with touches of yellow on an orange ground. The border has scale-pattern outlines enclosing conventional flowers in blue on white ground. Bought, Bernal Collection, £10 10s. Victoria and Albert Museum.

or nearly all the centres where pottery was produced in that country, attempts were made during the fifteenth and sixteenth centuries to manufacture majolica, and we might proceed a step further and say that success was attained in many cases, first in *mezza-majolica*, then in true majolica, tin-glazed and lusted.

Piccolpasso's book, written in 1548, must be accepted as conclusive evidence that painted majolica was made at Forli during the time when he himself made majolica and painted

but never lusted it. Pieces of early date in the sixteenth century, such as tiles of 1513, a plaque 1523, are amongst the first known. Robinson refers to a beautiful plate in the collection at the Victoria and Albert Museum, painted with an original "Christ disputing with the doctors," which is inscribed at the back, *I. la botega d M^o Jero da Forli*, which he compares to one exhibited in the Loan collection 1862, painted in blue grisaille, with a crowd of figures at some unknown function, and of it he says: "This beautiful piece has all the apparent qualities of the finest Oriental porcelain; indeed, so perfect is it that it is difficult at first sight to believe it to be merely stanniferous glazed earthenware." The critic suggests that a celebrated painter, Melozzo da Forli, a name but little known, painted both pieces at Forli. He cites the wonderful foreshortening of a figure as worthy of special praise.

A plate painted with a classical subject inscribed *Leochadius Solobrinus pscit forolivia mecc* 1555, and a basin on which is represented "Mary Magdalene washing Jesus's feet" with a similar inscription and the date 1564, indicate another Forli artist of whom no particulars are known. There are a few marks and monograms, in addition, assigned to this botega, of which so little is known.

Still less information is forthcoming regarding the three following towns: Imola, referred to as producing white-enamelled terra cotta; Bologna, which appears in Piccolpasso's history; and Ravenna, from some botega in which town probably came the plate found by Davilier, painted in blue *camaieu* on a grey-blue ground and marked "Ravena" on the reverse.

CHAPTER XXIX

SIENA, MONTE LUPO, AND PISA

SIENA in the Middle Ages was the seat of a powerful republic which rivalled Florence and Pisa. Though now greatly decayed, some of its churches still show the fine work of Luca and Andrea della Robbia, in altar-pieces and groups. The discovery of a pavement composed of four hundred and seventy-two tiles, in the Petrucci Palace, drew attention to the majolica produced here. They are dated 1509. The border is beautifully painted with grotesques and figures of children, in various colours upon a black ground, an unusual style, which also occurs on the border of a large dish in the British Museum, and is said to be almost peculiar to this bottega. About 1510 an able artist, Maestro Benedetto, decorated some of the ware, including a plate painted in blue with "St. Jerome in the desert," signed on the reverse "*fata in Siena da m° benedetto*," and another is known painted with "Mutius Scævola before Porsenna," surrounded by a border of grotesques on an orange ground, also signed "*fata i Siena da m° benedetto*." Some specimens marked I.P and F with I inside O are ascribed to this master because of the similarity of the decoration.

Passing to the eighteenth century brings us to Ferdinando M. Campani, the best ceramic artist of his time in Italy. A plate, "The Creation of the Stars," reveals the skill of this artist. It is in the British Museum, and has the inscription "*Ferdinando Campani Senese dipinse 1733*." Another piece signed by him is at South Kensington. At the present day, reproductions of the old majolica, due to efforts of Signor Pepi, in Siena, have reached the modern-antique market,

with scratches and chips artistically applied. There can be no doubt, however, in the mind of any amateur who has seen the exquisite finish of the old ware, especially the *bianco sopra bianco* decoration which was highly favoured. Fortnum remarks on the productions of the early years of the sixteenth century, "In respect of their technical characteristics, and the tone and manner of their colouring and design, they are more nearly allied to the productions of the Caffaggiolo furnaces, from which in all probability the inspira-



SIENA.

Plate painted in blue with an old man regarding a skull, inscribed *Fata i Siena da M^o Benedetto*. Bought £10. Victoria and Albert Museum.

tion of the was derived." But possibly the Ferrara bottega, in the castle, may have had some influence on Siena, for as early as 1436 the name of "*Maestro Benedetto boccalero in Castello*" is found, who, likely enough, may have been related to Benedetto of Siena. We do not know, but the speculation has some interest.

The productions of Monte Lupo, a small town near Florence which lies on the southern bank of the Arno, were generally of an inferior quality, badly painted, resembling some of the

inferior faïence of Avignon, in France. The exception to this rule is to be seen in the ware forme^d of red clay covered with a brown or black glaze, sometimes heightened with gold. The glaze is distinguished by lustrous reflections, *reflets irisés*, and the surface is occasionally ornamented in relief with figures applied as white or yellow slip on the brown ground, like English slip-ware, a rough kind of *pâte sur pâte*. In the Sèvres Museum a goblet or tazza, white-enamelled, with



SIENA.

Pharmacy or drug-pot, enamelled earthenware with an orange ground painted with arabesque and other ornament. Bought, £3 4s. Victoria and Albert Museum.

poorly painted figures, bears on the reverse the name Monte-lupo—"Dipinta Giovine Te-renz da Montelupo"—and other pieces are inscribed "*Raffaele Girolamo fecit Mte. Lupo 1639.*" Jacquemart says: "There exists in some collections tea-pots, cups, and goblets glazed in warm brown, very lustrous, decorated in gold, with Chinese flowers on the borders, heightened with engraved lines. These charming pieces appear more perfect than those of Monte Lupo, and their style recalls the fine Oriental decoration of Milan." Some wares from this bodega have been painted in ordinary oil colours and gilt, but such decoration is outside ceramic art, which, in its majolica and painting

here, may be described as coarse and rudely designed.

Pisa made faïence and exported it during three centuries preceding the fifteenth. The *bacini* or saucer-shaped plates which decorated the outer walls of the Pisan churches were probably made locally. The writer whose name occurs elsewhere, Antonio Beuter, about 1550 declared, in praising the wares of Spain, that they were equal to those of Pisa

and other places. In the next century Escolano, another historian, wrote: "In exchange for the faïences that Italy sends us from Pisa, we export to that country cargoes of those of Manises." Of course this does not prove that the Italian pottery was made at Pisa. Probably very little of the finest majolica had its origin in that town, which was ruined by



SIENA.

Plate painted on the sunk centre with a Cupid. The wide border of arabesques encloses emblems in blue and white on an orange ground. Bought, Bernal Collection, £21. Victoria and Albert Museum.

Genoa, and since the beginning of the sixteenth century has been subject to Tuscany, becoming eventually a part of the present Kingdom of Italy. Only one piece of fine ware, a large and well-formed vase in the Rothschild Collection at Paris, is known to be inscribed with the name PISA in two cartouches or tablets on the sides. The decoration consists of grotesques on a white ground.

CHAPTER XXX

FABRIANO, VITERBO, ROME

A MIDST the luxury of the fifteenth and sixteenth centuries in Italy, when the influence of the Guilds maintained a wonderful standard of merit in all branches of art till the close of the Renaissance, the ambition or the discontent of individual artists led them away from the chief centres of the faience industry, to try their fortunes where the promised support of some important family seemed to indicate a favourable opening. They were fully cognisant of the value of the patronage of the Medici and other wealthy princes in that marvellous epoch when the spirit of production enriched the world, and their world in particular; so they went forth alone, in hope. Such isolated efforts might account for the number of unknown coats-of-arms and artists' marks, and for the scanty records of certain places where a bottega once existed.

Fabriano had such a bottega, pieces from which were marked with a curious 4 reversed, with or without an inscription, such as "*Fabriano 1527*," which occurs on a plate painted with the "*Madonna della Scala*," a copy of the engraving by Marc Antonio Raimondi after Raphael. When this plate came to light the same artist's work was recognised upon other specimens, such as another plate in the museum at South Kensington, painted *en grisaille* with the "*Rape of Proserpine*," and marked at the back with the reversed 4. Modern ware is now made there—lusted pieces with good copper, fair ruby, and a promising brassy golden lustre with violet reflections.

Viterbo might have had such a bottega. Nothing is known

of it, but a roughish and poor plate at South Kensington, decorated with the "Metamorphosis of Actæon," dated 1544.



DIRUTA, CASTEL DURANTE, SAVONA (FISH), PESARO, RAVENNA, FLORENCE, RIMINI, ROME, FABRIANO.

shows that date in a scroll held by a hand on the border, with an inscription, "In Viterbo Diomeo," in capitals.

Rome suffers by comparison with other centres of ceramic art. There are no records on dated pieces before 1600, about which time M^o Diomede, on the fall of the duchy of Urbino, established a *fabrique* in the Holy City, transferring his art from Castel Durante. Two oviform pharmacy vases, with double serpent handles, and a dome cover having a knob, in the Fortnum collection, were remarkable for their inscriptions on oval labels. One vase had "Fatto in bottega de M. Diomede Durante in Roma," and its companion "Fatto in Roma da Gio Paulo Savino, MDC." They are described as decorated on one side with grotesques in yellow, greyish-blue, and orange colours, on a white enamel ground of considerable purity; on the other a leafy diaper in the same tone of blue covers the like ground. About the same quality appears to be a cup inscribed "*Roma. Anno. Jubilei. 1600,*" whilst a vase with "*Roma fecit 1620*" had the form of a boccalle or decanter in the style of Savino.

In 1790 a manufacture of white glazed earthenware and biscuit china figures was started by Giovanni Volpato, a Venetian engraver. After expending much money and time upon his works, where he at one time employed twenty modellers, he met with failure, and the factory was closed in 1831. Occasionally specimens of the glazed pottery and of the biscuit china are found, having the name G. VOLPATO · ROMA · impressed in the clay. Coarse glazed pottery with figure, fruit, and floral ornament is still made for common use, but the copies of the old faïence, also modern produced at the bottega of Torquato Castellani, have a certain merit, although they are not of interest to the collector.

Foligno and Spello, the latter in the Marches of Ancona, are mentioned by Piccolpasso—the former for a water-mill to grind colours used on slip of white Vicenza clay, the latter as producing a fine light-coloured potter's earth.

CHAPTER XXXI

VENICE, TREVISO, BASSANO, MILAN, ETC.

THE year 1540 approximately marks the beginnings of the production of majolica in Venice as distinguished from the commoner glazed ware of an earlier date. It may be true that enameled faience was produced before 1540,



VENICE.

Dish of large size, painted with a complicated ornamentation in blue surrounding the Blessed Virgin, who is distinguished by the sceptre and the letters *VB* (*Virgo Beata*).

yet it is also true that, with the exception of some pavements of tiles, the first dated piece of really fine majolica, in the Fortnum collection, was signed, "1540·ADI·6·DEL·ME·X·E·DEOTVBRE." The painted subject, "a mermaid with her comb and her glass in her hand" surrounded by arabesque

sprays of foliage with fruit and flowers, is executed in dull pale blue on a grey enamel ground and heightened with white. In the Brunswick Museum there are two pieces, one dated 1546 and the other 1568. The latter is inscribed "Zener Domenigo da Venecia Feci in la botega al ponte sito del Andar a San Paolo." In a letter sent by M^o Battista di



FERRARA.

Ewer painted with fantastic figures and with foliage and scrolls.

Francesco, of Murano, near Venice, to the Duke of Ferrara, in 1567, he entitles himself *maestro in majolica, and manufacturer of vases very noble, rare, very beautiful, and various*, and he prays for a loan of three hundred ducats so that he may transfer his works to Ferrara. From this it certainly appears as if the trade in Venice was unsatisfactory, which is scarcely a surprise, for that city was engaged in war with the Turks from 1508 to 1539. Yet, as we shall see, some potteries flourished.

An excellent specimen by the same artist who painted Mr. Fortnum's deep bowl plate, may be seen in the Victoria and

Albert Museum, where there are several of his works. This one is inscribed in bold characters "*In Venetia in cōtadadi St^o Polo in botega dj M^o Ludovico,*" and beneath is a shield with a Maltese cross, evidently the mark or sign of his establishment. All the pieces are painted in blue, and all are delightful examples of decorative art. In fact, Maestro

VENICE, TREVISO, BASSANO, MILAN, ETC. 211

Ludovico, if he were the painter as well as the proprietor of this bottega, stands amongst the first artists in majolica. A triple-barbed hook, grapple, or anchor occurs as a mark upon many pieces of Venetian majolica, and one hook bent in G form upon others. The name *Dionigi Marini* appears on one specimen, above the date 1636, having a C hook on each side. Other inscriptions are found: "In Venetia a St^a Barnaba. In Bottega di M^o Jacomo da Pesaro. 1542," and "Io Stefano Barcello Veneziano Pinx " being types.



VENICE.

Dish with remarkable decoration in blue upon a greyish-white glaze covering a close buff-covered body. Victoria and Albert Museum.

The pottery body of the sixteenth-century ware is buff-coloured and close covered by an even, greyish glaze due to the presence of a little zaffre or "smaltino." The decoration in blue, shaded with blue, was heightened in effect by the use of white. On the reverse usually there is a border or band of sprays of foliage with radiating lines, like those to be found on Paduan ware, round the depression near the centre. The cross which was described as a mark of the bottega of M^o Ludovico was also used on some of the majolica

of Padua. Both facts seem to indicate that a connection existed between the potters of the two cities.

The eighteenth-century products, having a hard-fired, thin, close, sonorous body, decorated with floral ornament in *bas relief*, with blue and brown—not often yellow—colours on a pale blue or dull white ground, are assigned to the Bertolini, who in 1753 obtained a decree from the Senate—a permit to sell their majolica in their own shop in Venice for ten



EARLY TUSCAN (?).

Plateau painted with figures, each standing on a wheel—a woman shooting with a bow at a man, bound. The arabesque ornament is in blue and manganese. 16½ in. diameter. Bought Bernal Collection, £2 2s. Victoria and Albert Museum.

years free of all duties for import or export. On a superficial glance this majolica might be mistaken for enamelled copper—a hint that should be noted.

Treviso had a bottega which produced somewhat inferior ware in the Faenza style. A bowl, or deep plate, dated 1538, decorated on the exterior with arabesques on blue, and inside with a painting of "The Sermon on the Mount," bears the words DON PARISI, and A TRAVISIO, with some indistinct letters between. The later productions imitated the Moustiers

VENICE, TREVISO, BASSANO, MILAN, ETC. 213

style, whilst about 1769 common *graffiti* was the main output, marked : *Fabrica di boccaleria alla compagna in Treviso*, etc.

A short statement regarding other botegehe in the Venetian States must suffice. Bassano for about two hundred years produced majolica, some of which is decorated finely with landscapes after the Venetian painters. Plates marked with a five-pointed crown and the names *Antonio Terchi in Bassano* and *B° Terchj*. Bassano, might be from Naples, San



EARLY TUSCAN (?).

Dish painted with the head of a woman. The hair and drapery, as well as the outlines, are in manganese purple, to which green is added in the foliage. Victoria and Albert Museum.

Quirico, or Siena, where the Terchi family also worked. Near Bassano, at Nove, towards the end of the seventeenth century, admirable work, it is stated, was done, but it has not yet been identified. Padua and its typical cross as a mark has been mentioned, but its majolica, dated 1548, 1564, 1565, etc., resembles the poorer ware of Venice. *Alla padovana* is the name given to pharmacy vases with a pearl-grey ground painted with arabesques, flowers, and grotesques. Marked "Candiana" are poor wares in imitation of Syrian and Rhodian pottery in the Persian style of decoration, which

during the seventeenth century were made at Candiana, close by Padua.

In the fourteenth century the Duomo or Cathedral of Milan was founded, and completed about 1418. From petty tyrants and internal dissensions the city suffered, and these unquiet times were prejudicial to its progress in art during the Renaissance, nor were the struggles of Germans and French for its possession conducive to the development of the manufacture of majolica, as one branch of art, in the sixteenth and seventeenth centuries. Jacquemart says that



MILAN.

Jardinière in rococo style, painted with flowers.

when Oriental pottery became the model of European ceramics, the Milanese faïenciers were certainly those who approached the nearest to the desired type. Some old pieces decorated with bouquets, however, recall the textile fabrics of the seventeenth century; in them blue and orange are dominant, and the mark *Milao* is now and then inscribed. The same name, but spelt *Milano*, is found on the small cups painted with figures in the Watteau style, now at the Sèvres Museum. Again we find it surmounting the initials F.C, which are separated by two unknown signs. The last mark,

indicating perhaps Felice Clerice, on examples painted in Chinese style, is one of two associated with the copies from the Oriental. The other is a signature: F. di Pasqual Rubati Mil°. His painting, highly praised by Jacquemart, is seen at its best in the Limoges Museum, which I have visited.

There may be seen several specimens of Milan faïence in the Gasnault Collection which are equal in beauty to the richest old wares of Delft. This remark applies with particular force to Rubati's polychrome decoration, heightened with gold, more Japanese than Chinese in character. His initials also occur as a mark. Delft and Dresden, Milan, and many other places drew much of their design from the Far East. Not only so, but the later European potters copied the earlier, hence the numerous decorations in the Dresden style, amongst which are some attributed to Milan, and marked but rarely *M^{re} Freccchi*. The productions of the old Milanese potters have suffered at the hands of the counterfeiter. Plates and dishes, with dentated yellow borders decorated with bouquets in the Chinese *famille rose* fashion, have flooded the market, but they should not impose upon any one who has the slightest acquaintance with the old ware.

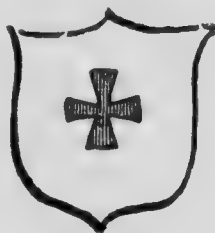
Jacquemart discusses at some length the question whether a *fabrique* ever existed at Pavia, and concludes by stating that he had nowhere seen pottery decorated in colours. Indeed, he is inclined to consider the *graffiti* on slip ware as some individual's production, because they are all signed in one way. Upon a brown dish in the Cluny Museum, with the scratched designs known as *graffiti à la Castellane*, because it was first employed at Castello in Tuscany, there is this inscription: "Presbyter Antonius Maria Cutius, papiensis rotonotarius apostolicus fecit anno dominicae 1693.—Solamente è ingannato chi troppo si fida. Papie 1693." The last sentence, meaning there is no one deceived more than he who has too much confidence, is a sample of the proverbs, which, varied by Scripture texts, appear on this brown ware, covered with transparent glaze which approaches that seen on other Italian ware, such as La Fratta, Monte Lupo, and the pottery of Avignon.

Lodi, a manufacturing city eighteen miles south-east of Milan, and about the same distance north-east of Pavia, had a *fabrique* where faïence, decorated with Chinese subjects resembling that of Treviso, was made towards the end of the seventeenth century, and during the eighteenth. Signed pieces are noted as follows: *Ferret à Lodi*; *A.C.M.* in a monogram with *Lodi* 1764, and another with a similar monogram surmounted by *Lodi*, without the date. A later factory, directed by Ignazio Cavazzuti, in 1790, is recorded, but its productions remain unknown.

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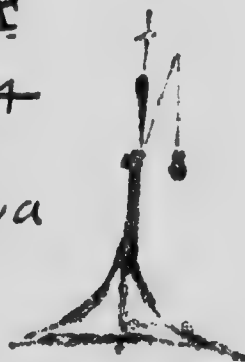
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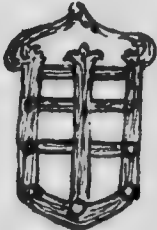
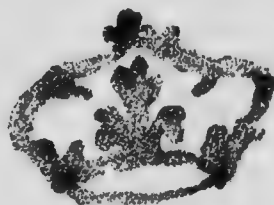


Milano

P. R.
Milano

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Lodi 1764

Lodi
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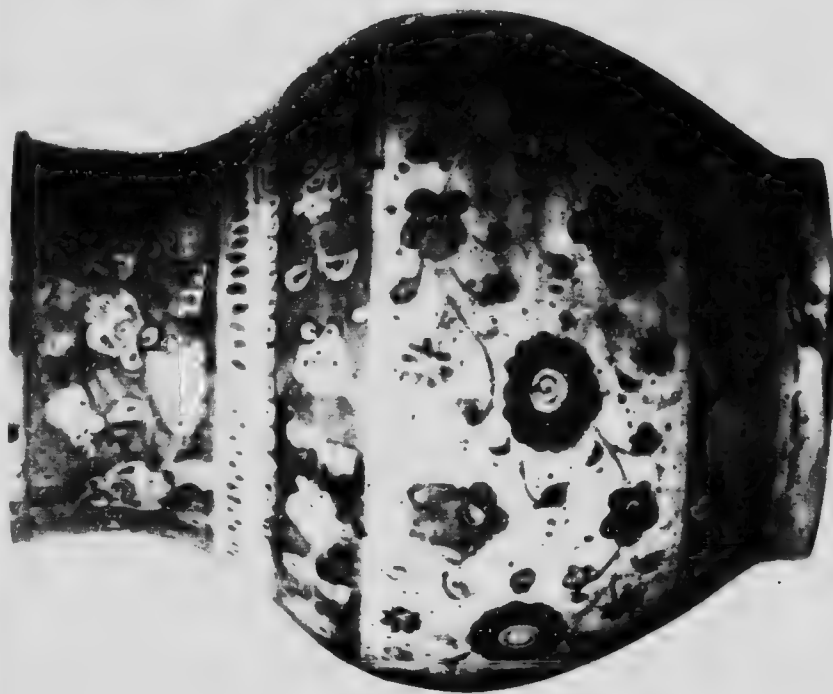
VENICE, BASSANO, PADUA, GENOA, MILAN, LODI, TURIN.

CHAPTER XXXII

PERSIA AND DAMASCUS

THE discovery of glass has always been assigned to Phœnicia, though we may not believe Theophrastus, the old Greek philosopher, 382-287 B.C., when he states that some merchants who were cooking on some lumps of soda or natron, near the mouth of the River Belus, just north of Mount Carmel, in that country, observed that a hard and vitreous substance was formed where the fused natron ran into the sand. We know that a fixed alkali, soda or potash, and silica heated to a red heat will combine and produce glass, and that alumina, lime, magnesia, etc., may enter into combination with the silica; but the result in both cases is colourless, or what is ordinarily called white glass. But if to these substances metallic oxides, or metals in a finely divided state, are added, even in minute quantities, the result is coloured glass. It is necessary, perhaps, to say this about glass because all those wares now known as Persian, Damascus, Rhodian, and Anatolian were glass-glazed, not lead-glazed, and dated from an early period.

Sir John Chardin lived in Persia from 1664 to 1681, and to him we owe the information that the finest pottery of that country was then made at Karamania, at Kirman, and Yezd; also at Shiraz, the capital of Persidia, and Meshid in Bactriana. Whatever this pottery was we are not told definitely. Probably we should be right in assuming that it resembled the modern ware, composed of much silicious sand, and some aluminous clay with a small quantity of alkali, the special use of which was to fix the glassy-glaze. The old designs were painted upon the tiles, plates, or other utensils, after



DAMASCUS VASE.

With zones of conventional flowers and foliage in blue on a white ground, and in white on a blue ground.

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DAMASCUS JUG.

Decorated with foliage and flowers in white, heightened with turquoise blue on a dark blue ground. The handle has leaves and fillets on a white ground.



they had been fired to the biscuit state. Then, the vitreous glaze being applied, the final firing followed. The length and strength of the process affected the translucency of the body, which after a hard exposure to great heat assumed a semi-porcellaneous state, quite different from that ware which had only been subjected to a moderate temperature. The variations of the paste range from a coarse, sandy earthenware resembling sandstone to this semi-porcelain.

The decorative elements are found in flowers, treated conventionally for the most part, and in godroons and lozenge-



PERSIA.

Ancient plate, piece missing, in silicious glazed earthenware, painted in blue. The centre contains the head of a prince; the borders of scale-work enclose white reserves decorated with floral ornament. Bought 4s. 6d. Victoria and Albert Museum.

work, diapers, and scale-work, in infinite variety. The hyacinth, the tulip, the pink with a long stalk, the rose, the lily, and the poppy are amongst the flowers thus employed, whilst palms and palmettes, with sprays of leaves, are associated with them. The illustrations will show that in the old Damascus ware the painters carefully obeyed the positive and negative precepts of the Koran, allowing certain things, but forbidding the representation of animated beings. The later artists disregarded the Prophet's commands, seemingly,

at first, by drawing animals and birds of purely imaginative forms and then proceeding to depict the animals and scenes with which they were familiar. Vultures, hawks, finches, hares and rabbits, deer and dogs, as well as horses, appear in scenes of the chase, hunting, and hawking.

The most striking colour, one of the most remarkable of



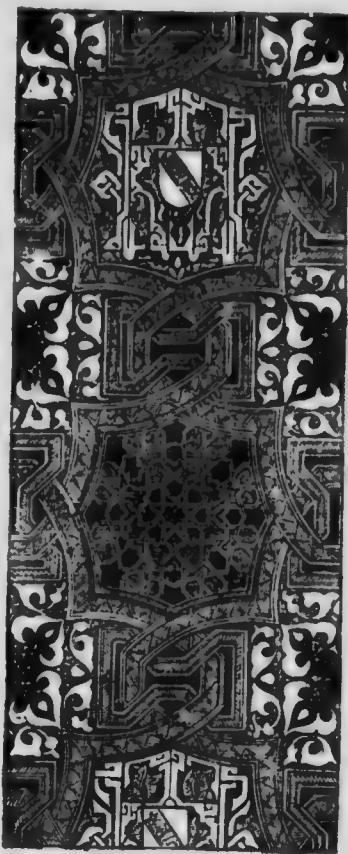
PERSIA.

Wall tile with silicious glaze, painted in colours, seventeenth century.

any in ancient or modern ceramic art, is the exquisite turquoise blue, which, derived from an oxide of copper, is far more luminous and effective than the blues from cobalt, light and dark, which are often used with it in a scheme designed only for decorative effect. This is assisted by reserving certain parts in white, and by the adoption of grounds of different colours, for, besides the white ground,

there are grey and blue grounds. Some ornament in blue will be found on a white ground or in white on a blue ground, or again, blue such as turquoise blue on a dark blue ground. In old Damascus ware the turquoise blue combines with another colour, subdued in tone, which offers a contrast, harmonious and effective in giving the blue its full value. This is aubergine or manganese purple, which is scarcely a purple or a lilac. Thus an open flower in pure turquoise blue, stippled with black, might show some aubergine petals, or another flower would be coloured with dark blue, aubergine, and turquoise blue. A vivid green is found upon some Persian ware, but the Damascus green is greyer—nearer the tone known as sage-green. The striking red is noted farther on.

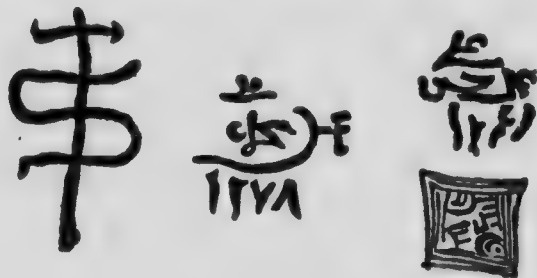
The excavations which have been carried out in Persia have revealed the fact that the old potters were familiar with the use of lustre of different hues, one of the few things apparently which the Chinese potter did not employ, even if he knew that metallic lustre was a serviceable medium for decorative purposes. Fortnum describes this Persian ware as follows: "Generally highly baked, and sometimes semi-transparent. Paste, fine and rather thin, decorated with ruby, brown and copper lustre, on dark a creamy



HISPANO-MORESQUE DIAPER-
WORK.

white ground." The characteristic example from his book is unfortunately imperfect, but it may be seen in the Kensington collection, with many other examples of plates, etc., and tiles which will be dealt with presently. The Damascus plates often have slightly godrooned edges—as the French say, *l'ègèrement festonnés*; but in some specimens of Rhodes ware a similar treatment of the outer edge is not unknown, and in both places the potter supplied other vessels for the home, bottles or flasks, jugs and bowls, and they, too, have come down to us from far-off days.

From the catalogue of the Loan Exhibition at the Museum at South Kensington in 1862, further particulars regarding



DAMASCUS.

Rare marks.

the colours employed by the potters of the Near East are derived. Here is the list:

Blue.—A splendid deep-toned lapis-lazuli colour, susceptible of various modifications of tint. Probably derived from cobalt.

Turquoise.—A brilliant greenish turquoise blue, doubtless from copper.

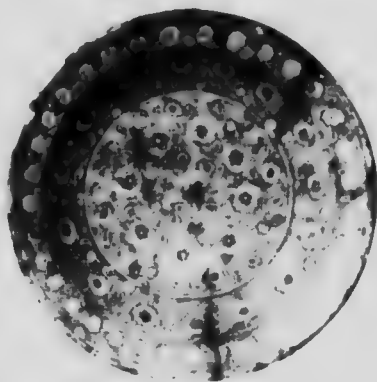
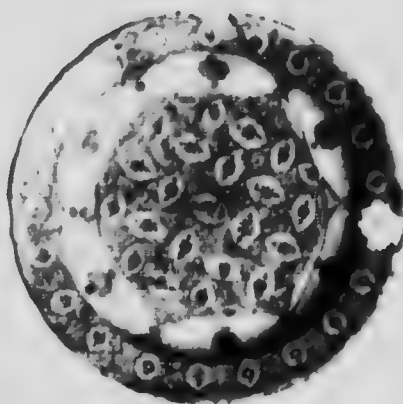
Green.—A bright, vivid emerald green. The base copper.

Red.—An exquisitely beautiful pigment, quite peculiar to Persian ware, of a vivid dark orange tone, semi-transparent in texture.

Orange or buff.—An original and most beautiful pigment.

Purple or mulberry colour.—Doubtless from manganese.

Black.—A brilliant, pure, opaque black enamel.



DAMASCUS DISHES.

With designs typical of Persia, Syria, and the Near East.

The above are doubtless primary or simple enamels. Rich olive-green of various tints was perhaps from admixture of the copper-green and mulberry tints. Various tints of purplish slate colour or indigo were perhaps also from admixture of the lapis blue and manganese purple.

With respect to the lustres the information is no less interesting.

Rich gold-coloured lustre.

Dark copper colour, inclining to crimson, intermediate in tint betwixt the copper-coloured lustre of the Hispano-Moresque potteries and the ruby lustre of Maestro Giorgio; this colour occasionally assumes a brownish, semi-opaque tint, probably by admixture with the other lustres.

A pale cupreous or brassy lustre, probably the same as that of the ordinary Hispano-Moresque wares.

For comparison, the lustres of Maestro Giorgio follow:

Ruby, a brilliant, full crimson tint, with a metallic iridescence; a pulsating ruby, unlike any other colour.

Gold, also iridescent, producing mother-of-pearl effects—*madreperla* lustre.

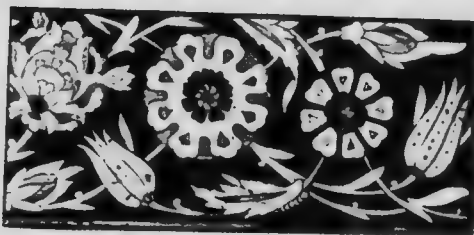
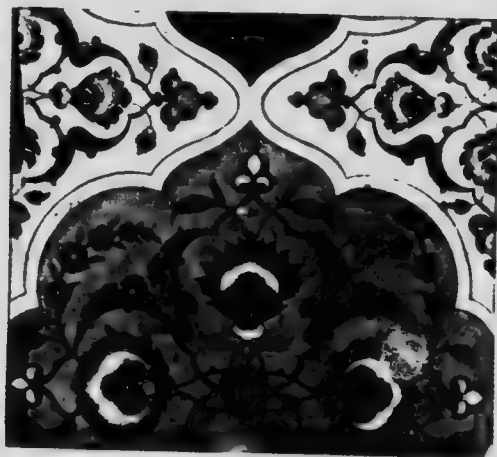
The old lustres may be found associated with a glass-glazed or silicious pottery, as that of the Near East, the class usually called Persian, and with tin-glazed wares such as those known as Hispano-Moresque and majolica.

CHAPTER XXXIII

PERSIAN AND OTHER TILES

TILES of various forms were used for lining walls, floors, fireplaces, etc., from an early period, and their manufacture occupied a prominent place in the potteries of all the countries where faience and stoneware were made. The Delft tiles often had a picture painted in blue on each separate piece, but frequently panels forming one pictured subject were composed of many tiles. Old French tiles, such as those discovered in the castle of Thouars, in enamelled pottery decorated with a silver tower on a blue ground, and with three *fleurs de lis*, were ascribed to Rigné, near Thouars. Some of them were marked with the letters LA over the date 1636. Tiles from the Faenza and other Italian botteghe bear the same remarkable decoration as the famous majolica dishes and vases, whilst those of Moorish origin, the *azulejos* of Spain, have ornament in colours executed in relief, a style of arabesque decoration which demonstrates its Persian origin, modified, it is true, into a more severe geometrical and mechanical order over the whole surface, and inscribed with Cufic or Arabian characters.

The Damascus tiles are also ornamented with inscriptions in relief, such as "The prayer to Mahomet," "The name of the Almighty God," and "In the name of the compassionate and merciful God; I have committed my work to the immortal God." The old examples are traced in blue on a blue ground, with designs reserved in white. The blue ground is not always dark—sometimes the beautiful turquoise is employed; with it, and with a fine green, similar results are obtained as are found on the old wares. Sometimes, too,



A TILE. DAMASCUS.
A TILE. RHODES.
A TILE. RHODES.

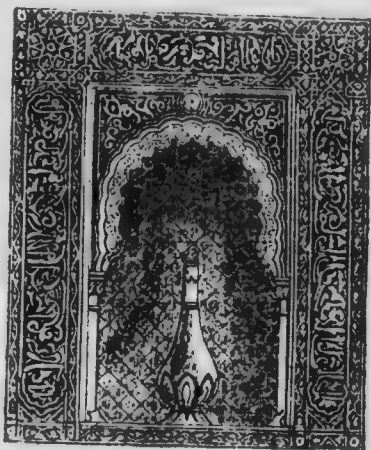
A MIHRAB. BRUSA.
A TILE. DAMASCUS.
A TILE. RHODES.



the ground is white. The manufacture of Persian tiles was not confined to Damascus, as we shall see; but a description of one of the tiles made there may help us to realise how the mosques and tombs of Persia were sometimes covered externally and internally with tilework of brilliant colours in the most intricate patterns, corresponding entirely with the architectural plans of the buildings, resembling nothing in Europe. Some of the tiles are very large: really they are large plaques. Reckoning 30·5 centimetres to a foot, we find large ones 183 and 244 centimetres high—that is, six and eight feet—though usually they measure from twenty-four to thirty-two centimetres, which is about the size of the one now described, and which formed the top and left half of the niche—the *mihrab*—in the wall of a mosque, marking the direction of Mecca, before which the true believers prayed and close to which the pulpit or *mimbar* stood.

The bracket-shaped tile referred to was not a thin tile but a slab whose thickness was ornamented with floral foliage in white, reserved and heightened with red dots, upon a turquoise-blue ground. The front surface had a rich floral decoration composed of tulips, pinks, and various flowerets in turquoise-blue, red, green, and white, upon a cobalt-blue ground. For the purpose of comparison, following this Damascus piece, other tiles are now described.

Rhodes produced many designs, Persian in origin and feeling, curiously resembling, in some instances, the textile fabrics, the carpets particularly. Two tiles completed a geometrical design in which at the centre a conventional flower in : heightened with green, on a white ground, is



HISPANO-MORESQUE.

Niche or *mihrab* of tiles in the wall of a mosque marking the direction of Mecca, that is the *kiblah*, or point towards which Mohammedans turn when praying.

surrounded by a cobalt-blue border. From this to the angles is a wide *motif* with white leaves reserved on a green ground whilst the angles have conventional red decoration stippled with green on a white ground. The whole is enclosed with a border of arabesques reserved in white, heightened with green and red upon a ground of cobalt blue. Many Persian carpets could answer to the description. As at Damascus, so in Rhodes, tiles were ornamented with inscriptions. This

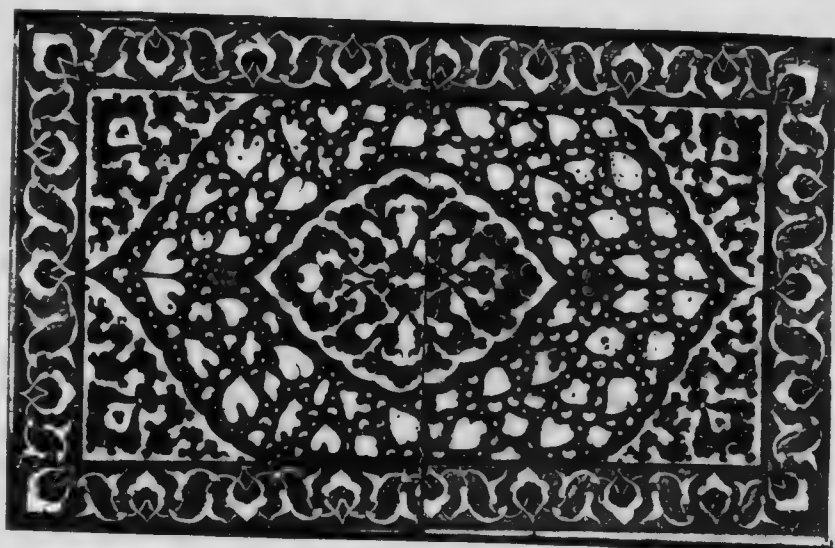
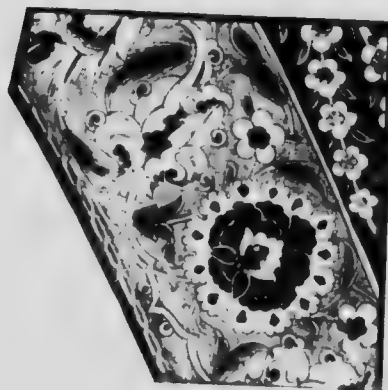


HISPANO-MORESQUE DIAPER-WORK.

is from a Rhodian specimen: "Allah Yahou, Yahou." *i.e.* God Almighty, Almighty.

At Brusa, in the north-west of Asia Minor, faïence was made of which little is known except that the tiles bore a close likeness to those produced elsewhere. A plaque formed of three tiles bears an Arab inscription, "The rose that flowers," in white letters reserved on a ground of greyish-blue enamel, with branches of tulips and pinks in red and yellow extending to a border on two sides, having geometrical ornamentation stippled with red, and angles treated with

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TILE S.

Rhodian designs enamelled in colours over two from Damascus, with inscriptions in white letters on a blue ground.

1700

conventional foliage. Another plaque formed of two tiles imitates a mihrab in that it represents a niche and serves the same purpose. The centre shows a celadon-green ground round which the mihrab is drawn in black and decorated with blue arabesques on a greyish-blue ground. Above is a border of lambrequins containing blue-and-white flowers with dots of red on a white ground, whilst the plain borders on the two sides have a single glaze in greenish blue. The curious tones of blue are characteristic.

Kutahia is credited with much of the ware known as Anatolian. It is a town in the Brusa vilayet, where most of the small pieces of so-called Persian ware were produced, the cups and saucers, sprinklers, and other vases for perfumes, bowls with covers, and so on, with very bright colouring in the usual patterns; diapers, scale, lattice, and conventional flowers abounding in a brilliant yellow. If you examine the body of some of these pieces you will see lines crossing each other which were scratched on the soft paste before glazing and firing. And you will also notice that the glaze is comparatively dull; sometimes, too, it is rough to the touch. Still, it is a silicious glaze, which, as we have seen, is distinctive of the wares called Persian, though considerable variations occur which were due to the differences in the ingredients employed, sand with potash or soda modified by oxide of lead, and occasionally by oxide of tin.

Rarely does any potter's mark appear upon the old ware from the Near East. When it does it appears to be copied from the Chinese with the design in blue on white. The Comte de Rochchouart, who lived for many years in Persia, was interested in its old wares, and from him we learn that Natinz and Cachan were two of the old centres where pottery is still made, and that inferior wares, are produced in other places, the worst being from Teheran, though even this has a certain kind of Oriental elegance.

CHAPTER XXXIV

RHODES, ASIATIC TURKEY, ETC.

WHEN, in 1852, the first specimens of faience were brought to France, directly from Lindus, an ancient city in the Island of Rhodes, a reclassification of the Persian ware was necessary, for, though the Rhodian pottery greatly resembles the Persian, there are points of difference, and these led to the transference of many pieces which had been ascribed to Damascus or to Persia, to another class—that of Rhodes. This island in the Grecian Archipelago has recently been taken by Italy from Turkey, to which country it belonged since 1522, when the Knights of St. John of Jerusalem finally succumbed to the Turks.

It is said that in one of their numerous cruises against the infidels the galleys of the knights captured a large Turkish vessel named the *Caraque*. This is open to doubt, for a *caraque* was a Portuguese East Indiaman. We will let it pass, however, and return to the story, which told of the important booty and the number of prisoners, amongst whom were found some Persian potters, whose skill was utilised by the knights, who established at Lindus a pottery which was in existence until the middle of the eighteenth century. They chose Lindus because of the abundance of a particular sand, which was suitable for the manufacture of a fine, transparent enamel.

This tradition appears to be confirmed by facts, and it explains how it happened that, from the fourteenth to the sixteenth century, in a little island like Rhodes, we see an industry, foreign to the district, of Persian style, spring up and prosper all at once. The decoration in its origin is

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RHODIAN DISHES OF VARIOUS DESIGNS.

The birds and dogs are outlined in black and reserved in white. Two shades of blue, dark and turquoise are associated with red and green in the enamel colouring.



decidedly Persian, with flowers and leaves treated conventionally, with figures clad in long robes and wearing turbans, with animals, notably the lion and the antelope, and with inscriptions in the Persian language. It is worth while to quote one inscription from a dish in the Cluny Museum at Paris. Upon a white ground in the middle is painted a figure of a man in Persian costume and turban, wearing an open red tunic, blue hose, and red boots. He rests his right hand on his sash, and in his left he holds a double leaf, upon



RHODIAN PLATE OF SILICIOUS POTTERY.

Painted with design typical of the ware—red roses and blue carnations. Palmette ornament in the centre decorated in white, red, and green, on a blue ground. Bought £8. Victoria and Albert Museum.

which are inscribed in Persian these words : " O, my God, what sufferings ! What have I done, my God, for to be thus tormented and in exile ? When will there be an end of these woes ? When will the desire of my heart be fulfilled ? I have still, O my God, many things to tell Thee, but how wilt Thou hear me ? Ibrahim says it : let us see when his prayers will be heard." To the right and left of the figure are sprays of hyacinths and flowerets, and a border of leaves and marguerites encloses the design.

We can understand how Rhodian ships are depicted upon some of this ware, and how, too, coats-of-arms appear, for the slaves had to execute the orders of their masters. Yet the characteristic decoration of the early period remained Persian : flowers in sprays, roses, pinks, tulips, and hyacinths, with leaves, all naturally or conventionally treated, often in geometric designs, and sometimes upon an imbricated ground of blue or blue and green which puts us in mind of the later scale patterns.



RHODIAN.

Shallow bowl, with flowers tied together at the stem and spreading over the entire surface in graceful lines. Fine coloured decoration, including a bright red, marks this class of ware.

When the exiles had passed away the Oriental influence ceased ; not immediately, but gradually it was replaced by a new system of ornamentation, inspired by the tapestries and embroideries of France and Italy. The workmen of Latin origin reproduced the designs supplied to them from these sources by the dignitaries of the Order of St. John, under whose auspices great quantities of the ware was exported to the coasts of Asia Minor, where it is still known as Lindiaki. But when, in 1523, the Order left Rhodes for Malta, the

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RHODIAN JUGS.

The imbrications on two of them form a ground of blue and green, and of dark blue alone. The designs are outlined in black or in red, and the coloured enamels—red, green, and blue—are associated with white reserved.



manufacture ceased, the Latin inhabitants emigrated to Crete and Italy, and only common pottery was produced by their Turkish successors.

The old ware may be distinguished by its whitish-grey body, which is sandy, and by its hard glaze, which is silicious and of great durability. Both body and glaze are somewhat coarser than those of the wares from Persia and Damascus, though the decoration is more brilliant. This brilliance is due largely to the use of a beautiful red pigment, which was applied so thickly as to be easily felt by passing the fingers over the surface. Black, blue, green, and white are also found, the blue being of varying tint from cobalt to turquoise. Rhodian ware differs from Damascus ware. In the latter, a somewhat dull purple or lilac is used instead of the red. They resemble each other in the decoration of the reverse side of dishes and plates, employing double tulips and flowerets disposed symmetrically, with palmettes or with filets. Both again differ from the ancient ware of Kubatcha, which has a crackled glaze.

The old faïence of Diarbekir, in Asiatic Turkey, introduces another element in the decoration of this ware, which was employed with complete success by the Chinese potters of the Sung dynasty, 960-1280. Hulagu Khan is said to have transported a hundred families of Chinese workmen, including potters, to Persia towards 1256. These practised their arts in Mongolia. They introduced the methods of the Far East to the Near East. Probably they are responsible for the crackle decoration on the faïence, and possibly they produced those early pieces of porcelain painted with Arab inscriptions surrounded by arabesque ornament in the Persian style. However, the crackle is found on Diarbekir pieces with a greyish white ground, such as tiles, and on ware made at Kubatcha, and it was the evident result of considered experiment, the success of which led to its regular employment. The tiles of Diarbekir were of varying form, decorated with branches of full-blown pinks with green and aubergine buds, and with blue hyacinths. Sometimes at the centre a large blue leaf was depicted in volute form,

The Mohammedan interdict regarding the delineation of images was disregarded by some potteries more than others, by none more than Kubatcha, where, upon a ground of grey or white, covered with a crackled glaze, the plates, dishes, bowls, jugs, etc., were painted with bird and fabled creature, with women in full-length and half-length, and with all the brilliance of polychrome floral ornament in which natural and conventional forms were blended with a facility of handling most unusual. The wares are dealt with more fully elsewhere, but the tiles painted in colours have a character which, whilst resembling that of the ordinary faïence, is distinctly charming. In a medallion of eight lobes with enamelled blue border is depicted the bust of a damsel holding a flower with three blooms, or holding a little cup in her left hand. Two classes of damsels are shown. Those with the flower wear a fringed turban headdress and a scale-pattern mantle. Those with the cup have a kind of mantilla headdress and either a scale-pattern or flower-covered mantle. Their faces are yellow, either light or dark, with the outlines in black; and the high-lights, in white, are not level with the general surface, but slightly sunken. Enamel colours; bistre, a warm brown, with red and yellow, blue and green, associated now and again with black, form an extensive palette, which has a remarkable effect in combination with the vitreous, silico-alkaline glaze, and with the crackle decoration. This silicious, crackled, glazed faïence differs from that ascribed to Kutahia.

Siculo-Persian Ware

The history of Sicily is eventful. We will sketch it slightly in order to try and trace some influences which modified the manufacture. Arabs from Egypt about A.D. 651 began to invade the island, which they completely conquered about two centuries later. Then Arab fought Arab, with intervals of peace, until A.D. 1071, when the Norman Roger, who was called in to aid one party, seized the island and, as Count of Sicily, governed it. The Arabs had introduced embroidery and other of the arts: we may assume they made pottery.

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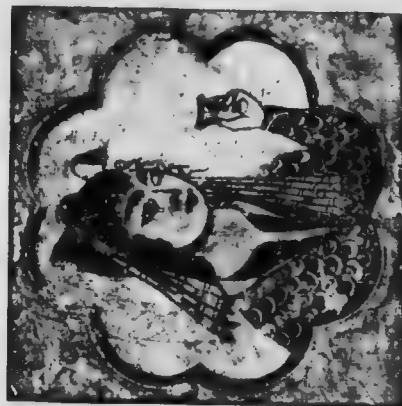
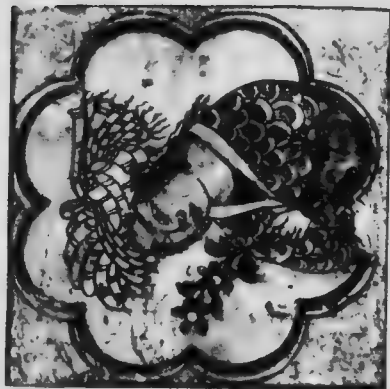


ILLUSTRATION IN KUBATCHA TAT' SOU.



Specimens of lusted and other wares, which were possibly made by the Arabs under Norman rule, have been brought from the island more probably later, when from 1282 to 1501 the house of Aragon gave to Sicily its rulers, until, at the latter date, Ferdinand of Castile and Aragon became its king. Attached henceforth to Spain or to Naples, lastly it became a part of the Italian kingdom in 1860.

It is said that the Moors exiled from Spain in 1610 came to Sicily and established potteries where the processes pursued at Malaga were applied with a measure of success inferior to that of the Spanish ware, but closely following it in forms and designs. Unfortunately the remains of the ancient kilns and the fragments of gold lustre ware which the local wise-acres discovered at one centre of manufacture, Galata Girone, were all destroyed before expert opinion could be brought to bear upon the important point as to the date when these wares were produced—by the early Arabs or the later Moors, which? It may be that the future holds the solution of an interesting problem.

The examples which have been recognised as Sicilian differ essentially from all others except the Persian. The enamel is more compact, and the body is sandy—more like the sandy earthenware of the East than the closer-grained faïence of Spain. Whilst, therefore, we are uncertain about the early wares of Sicily, and know nothing of the other variety with vermicular copper lustre decoration, perhaps on a stanniferous glaze, attributed to the fourteenth century, we do know that vases were made during the next century resembling the Persian in style, having a glassy glaze. Two illustrations are given by pieces in the Cluny Museum—one decorated with three gazelles, each carrying a curious plume on his head; and the other with four peacocks, all upon a ground of foliage, all outlined in black and coloured with blue under a glassy glaze. Other fifteenth-century pieces there have blue and brown designs on a white ground, or arabesques in copper lustre heightened with blue, whilst a blue vase covered with branches of foliage in copper lustre belongs to the sixteenth century.

CHAPTER XXXV

SPAIN: HISPANO-MORESQUE WARE

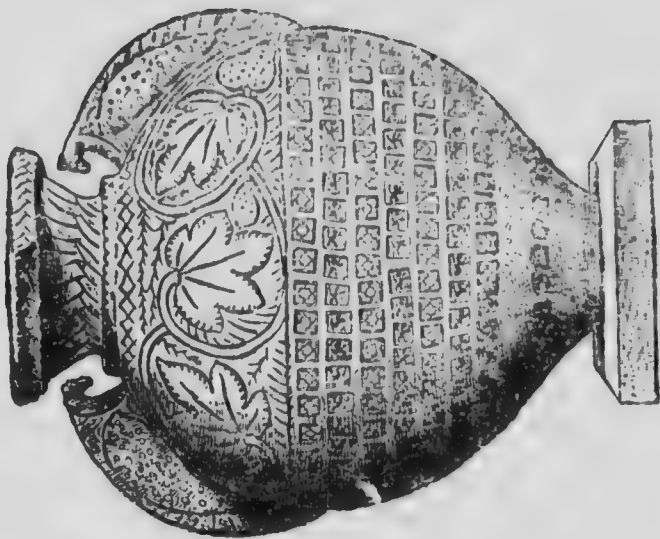
WITHOUT going into details of the various invasions of Spain, the ancient Hispania, by the Arabs and the Moors, it will be sufficient to indicate Mauritania on the north of Africa as the home of the Arab race which conquered parts of Spain and ruled them from A.D. 711 to 1492. In Spanish history, Moor, Arab, and Saracen appear to be used interchangeably. We read that in 756 Abd-el-Rhama, at the head of his Saracens, established the caliphate at Cordova and erected a mosque there decorated with wall-tiles in that Arab style formerly known as "Hispano-Arabesque"; but since the investigations of the celebrated Frenchman, M. le Baron Davillier, published in 1861, the name he suggested has been generally adopted, and this faïence is now termed "Hispano-Moresque," or "Hispano-Moresco." Cordova was the capital of the independent caliphs from Damascus, the home of art in Syria. As soon as the invaders were settled in their new quarters they established potteries, notably here at Cordova, and at Talavera, Seville, Calatayud, and Malaga.

Of the ancient Moorish ware before the fourteenth century very little is known. Fragments of pottery which have been found have arabesques in green and black on a whitish ground, or Arabic letters, or a stag, or a horse with a falcon on his back. These have a decided Persian character, which is what might have been expected, for when, in 756, the Ommiad Caliphs of Damascus were expelled by the descendants of the Prophet's uncle, Abbas, as we have seen, Abd-el-Rhama, otherwise Abderahman, came to Cordova, and brought the art of the East with him. The caliphate of the



HISPANO-MOESQUE.

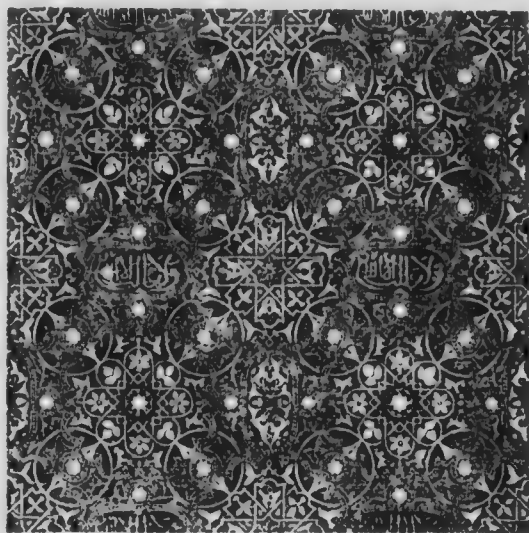
Vase with imitative Arabic inscription made of silicious earthenware, with decoration in blue on a white ground. Bought £15. 10s. Victoria and Albert Museum.



HISPANO-MOESQUE.

Sgraffio ware, unglazed pottery. A large wine-jar or "tunaj". Victoria and Albert Museum.

Abbasides was established at Bagdad. The Mohammedans in Spain and in Persia had similar traditions with regard to art decoration, though their methods in applying those traditional principles were modified by the materials at their disposal and by the influence of passing events. Hence, though we have but slight knowledge of the pottery of the early period, we can conclude that it bore a close resemblance to the silicious or glassy-glazed pottery which the invaders brought into the country with them.



HISPANO-MORESQUE DIAPER-WORK.

The influence of passing events can be traced by the fall of the Caliphate in the first instance. When the Saracens invited the Moors in 1031 to help them against the growing power of the newly-founded Christian kingdoms of Castile, Aragon, etc., they responded by coming to Spain and founding a Moorish kingdom in the South of Spain, which replaced the Western Caliphate of Cordova. As if to mark the advent of a new power, metallic-lustred ware made its appearance. This coating or ornamentation with rich iridescent lustres, though Persian in its origin, was a process used successively upon Arabic, Moorish, Hispano-Moresque, and Siculo-Moresque

HISPANO-MORESQUE.
Sgraffio ware, unglazed pottery. A large wine-jar at
Tunja. Victoria and Albert Museum.

HISPANO-MORESQUE.
Vase with imitative Arabic inscription made of silicious
glazed earthenware with decoration in blue on a white
ground. Bought £15 10s. Victoria and Albert Museum.

pottery, and, in the second half of the fifteenth century, upon Italian majolica, which is dealt with in another chapter. Before we consider the early lustres, a glance over later history will be useful.

The second event which had much influence upon Hispano-



HISPANO-MOESQUE.

Vase in the Alhambra. Lustred ware with curious decoration of animals.

Moresque ware was the union in 1230 by Ferdinand III. of the kingdoms of Castile and Leon. The modern kingdom of Portugal (the ancient Lusitania) and the kingdom of Aragon occupied the main part of the peninsula; the Mohammedan power existed still in Granada and Cordova, but it was dwindling. In 1492, a year ever memorable for the discovery of America by Columbus, Ferdinand V. and Isabella saw the Christians overcome the Moors, who continued to live in Spain in large numbers until Philip III., in 1610, ordered the expulsion of all Mohammedans, when some six hundred thousand of them sought new homes in Majorca, Italy, Sicily, and other places. As the Spanish power increased and as the Moors, a subjugated people,

still produced pottery, the designs were modified to meet the wishes of their masters, whose coats-of-arms soon formed part of the decoration.

Referring now to lustred ware gives us an opportunity of citing the remarks of old historians. Edrisi, who wrote a

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CHAM WARE

Two of the six original tiles of the chamber floor.



TAMASCOT WITH SLIGHTLY GROUND LIP

The cham
two tiles of the four dabbles, colored in blue, and
of these are two blue and green, and one.

book in 1154, in describing Calatayud says : " Here the gold-coloured pottery is made which is exported to all countries." Unfortunately there seems to be no other reference to this *fabrique* until early in the sixteenth century, when, in a deed executed at Calatayud, in 1507, " an inhabitant of the suburb of the Moors at Calatayud and an artificer of lusted golden earthenware, engaged himself with Abdallah Alfoquey of the same locality, to teach him the said industry, in the space of four years and a half from the date of the deed." Can we assume that the manufacture was continuous between the periods indicated by these two records ? I think not.



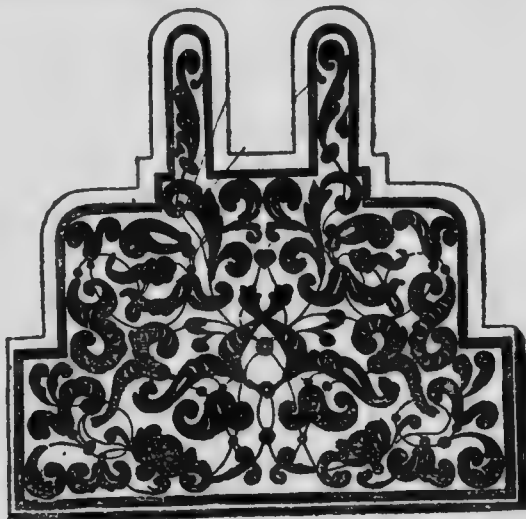
HISPANO-MORESQUE.

Bas-relief forming part of a fountain in the Alcazaba.

Calatayud might have been the home of the potter, but the intermittent wars with the Christians must have interfered with his work. Possibly for years at a time he could do nothing in pot or pan-making, which became once more a settled industry in the sixteenth century, in this place as well as at the village of Muel near Saragossa. In 1585 Henrique Cock in his travels refers to Muel as follows : " Almost all the inhabitants of this village are potters, and all the earthenware sold at Saragossa is manufactured in the following manner." And he proceeds with a long description of the various processes.

The next object which demands our attention is the Moorish palace, the Alhambra at Granada, built by Mohammed about 1273, but completely decorated during the succeeding seventy-five years. The *azulejos* or wall-tiles of this palace are the

oldest tiles which exist in Spain and belong to the early fourteenth century. Some bear the inscription, in Cufic characters, *There is none strong but God*. The earliest *azulejos* are geometrical patterns made up of small pieces let in the wall, resembling mosaic, such as distinguishes Byzantine architecture, from which it was derived. The Alhambra presents a typical example of arabesque ornament in which foliage, flowers, fruit, and tendrils of plants and trees are curiously and elaborately intertwined. This mode of enrichment, from

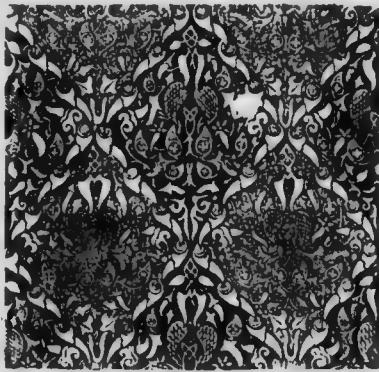


HISPANO-MORESQUE.

Tile probably from the Alhambra.

which the figures of man and the animals were excluded by the Mohammedan religion, was applied by the Moors, Arabs, and Saracens to their buildings, to their textile fabrics, and to their pottery. In later times the limitation was abandoned, so that curious, whimsical combinations of plants, birds, animals, and human forms appear in arabesques, which are easily distinguished from the older ones, which were in idea derived from the hieroglyphical ornaments of the monuments of Egypt. As we shall see, the influence of the Italian Renaissance caused other changes.

Resuming the consideration of the pottery manufacture, Baron Charles Davillier furnishes some information regarding its progress in Malaga, from the travels of Ben or Ibn Batutah from Tangiers to Granada during the years 1349 to 1351: "They make in this city (Malaga) the beautiful golden pottery which is exported to the furthestmost countries," the traveller says, and his remarks are almost identical with those of Edrisi on the Calatayud ware. Without discussing the curious coincidence we may note that the celebrated Alhambra vase is attributed, not to Granada, but to Malaga. Other pieces of similar style, all dating from about 1320 to the commencement of the fifteenth century, may be seen in the Cluny Museum at Paris, covered with lusted designs and with blue enamels, altogether striking. The *fabrique* of Malaga existed during the early years of the sixteenth century, when L. M. Siculo, the chronicler of their Majesties Ferdinand and Isabella, wrote in 1517 that it was

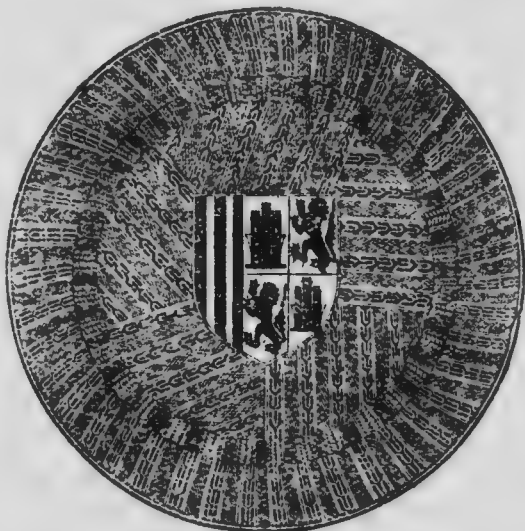


HISPANO-MORESQUE DIAPER-WORK.

"producing very fine vases of faïence."

Before that date lusted pottery was made in the kingdom of Valencia, for in 1455 the Venetian oligarchy prohibited the importation of all pottery "except crucibles and majolica of Valencia," and in 1499 Eximenus wrote: "Above all is the beauty of the gold pottery so splendidly painted at Manises, which enamours every one so much that the Pope, and the cardinals, and the princes of the world obtain it by special favour, and are astonished that such excellent and noble works can be made of earth." Testimony almost in the same words is rendered by Fr. Diago in 1613. Indeed, in his "Annals of the Kingdom of Valencia" he appears to transcribe from Eximenus. A number of places, towns and villages, are cited by writers of the fifteenth and early six-

teenth century as being concerned in the making of lusted ware; none, however, was so important as Manises, which was near neighbour to some of them, and even Manises had disappeared from Cary's map of Spain published in 1801, though in that year Fischer mentions the copper-coloured, gilded faïence made there, and much later Davillier found an hotel-keeper who was also a maker of lusted pottery. The period of the finest Valencian ware extended from 1239—when the Saracens were granted a licence for potting at Xativa—to



HISPANO-MORESQUE.

Large dish or salver diapered in golden lustre with the shield of Aragon, Leon, and Castile. Fifteenth or sixteenth century. Victoria and Albert Museum.

1610, when the converts to Christianity alone escaped expulsion from the peninsula.

The *fabrique* of Manises is credited as the chief producer of *azulejos* which had shared in the progress of enamelled and lusted faïence before the end of the fifteenth century. Though the manufacture continued to the first years of the seventeenth century, a distinctive mark may be traced on all these Spanish works after the conquest of Granada, for a *grenade* or pomegranate appears in 1492, and never before.

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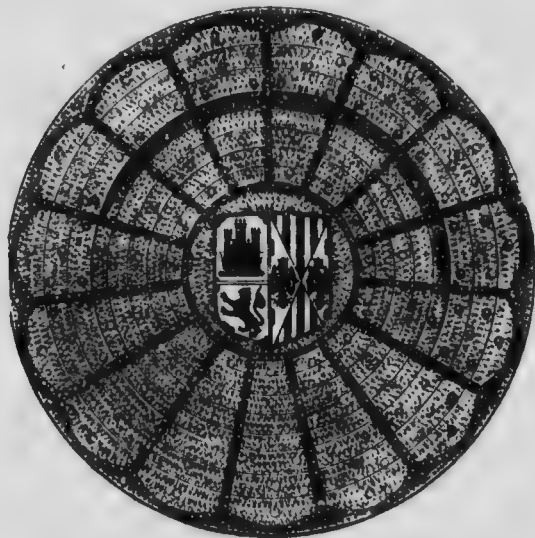
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A BEAUTIFUL VASE: HISPANO-MORESQUE.
Victoria and Albert Museum.

After the expulsion of the Moors the decadence of the faience of Valencia commenced, and in common with other Spanish factories it has continued until to-day the production of fine ware has ceased, and nothing worthy of a place by the side of the art work of the old master-potters is produced. *Azulejos* are made at Seville with impressed patterns and coarse metallic lustre, but what a contrast to the old products of Manises! Fortunately we have some information regarding the manufacture of the old wares, which is not



HISPANO-MORESQUE.

Plateau with raised ribs and studs, in blue and golden lustre, having in the centre the arms of Leon, Castile, and Aragon. Fifteenth or sixteenth century.

without value, being sent to Count Florida Blanca in 1785, from Manises. The original document was found in the British Museum and published in Riano's "The Industrial Arts of Spain."

"After the pottery is baked, it is varnished with white and blue, the only colours used besides the gold lustre; the vessels are again baked; if the objects are to be painted with gold colour, this can only be put on the white varnish, after they have gone twice through the oven. The vessels are

then painted with the said gold colour and baked a third time, with only dry rosemary for fuel.

"The white varnish used is composed of lead and tin, which are melted together in an oven made on purpose; after these materials are sufficiently melted, they become like earth, and when in this state the mixture is removed and mixed with an equal quantity in weight of sand: fine salt is added to it, it is boiled again, and when cold, pounded into powder. The only sand which can be used is from a cave at Benalguacil, three leagues from Manises. In order that the varnish should be fine, for every *arroba*, twenty-five pounds of lead, six to twelve ounces of tin must be added, and half a bushel of fine powdered salt: if a coarse kind is required, it is sufficient to add a very small quantity of tin, and three or four *cuartos* worth of salt, which in this case must be added when the ingredient is ready for varnishing the vessel.

"Five ingredients enter into the composition of the gold colour: copper, which is better the older it is; silver, as old as possible; sulphur, red ochre, and strong vinegar, which are mixed in the following proportions: of copper three ounces, of red ochre twelve ounces, of silver one *peseta* (about a shilling), sulphur three ounces, vinegar a quart; three pounds (of twelve ounces) of the earth or scoriæ, which is left after this pottery is painted with the gold colour, is added to the other ingredients.

They are mixed in the following manner: a small portion of sulphur in powder is put into a casserole with two small bits of copper, between them a coin of one silver *peseta*; the rest of the sulphur and copper is then added to it. When this casserole is ready, it is placed on the fire, and is made to boil until the sulphur is consumed, which is evident when no flame issues from it. The preparation is then taken from the fire, and when cold is pounded very fine; the red ochre and scoriæ are then added to it; it is mixed up by hand and again pounded into powder. The preparation is placed in a basin and mixed with enough water to make a sufficient paste to stick on the sides of the basin; the mixture is then

rubbed on the vessel with a stick ; it is therefore indispensable that the water should be added very gradually until the mixture is in the proper state.

"The basin ready prepared must be placed in an oven for six hours. At Manises it is customary to do so when the vessels of common pottery are baked ; after this the mixture is scratched off the sides of the basin with some iron instrument ; it is then removed from there and broken up into small pieces, which are pounded fine in a hand-mortar with



HISPANO-MORESQUE.

Plateau in enamelled earthenware lusted. In the centre is a boss having a border of large leaves in relief, surrounded by scrolls, foliage, and plain bands. Valencia. Bought £4. Victoria and Albert Museum.

the quantity of vinegar already mentioned, and after having been well ground and pounded together for two hours the mixture is ready for decorating. It is well to observe that the quantity of varnish and gold-coloured mixture which is required for every object can only be ascertained by practice."

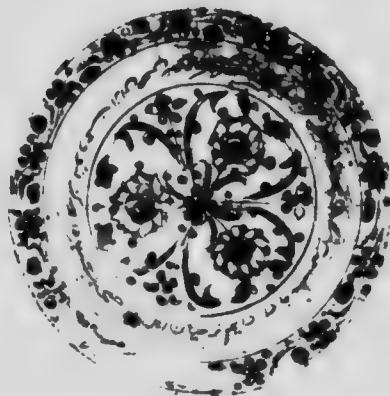
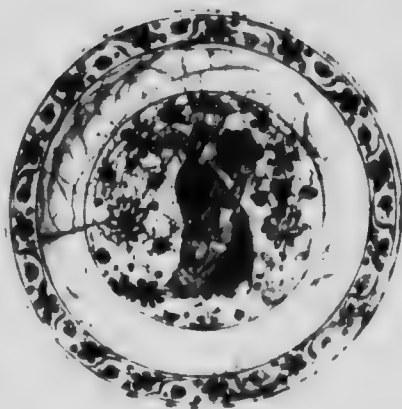
These directions show some of the difficulties under which the old potters laboured in order to produce their lustre wares, though seldom do we find lustre upon the tiles (*azulejos*), even upon those at Granada at the end of the sixteenth

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KUBATCHA PLATES WITH POLYCHROME DECORATION.

The crackles peculiar to this ware are shown. A yellow enamel is noteworthy on all of these pieces.

and beginning of the seventeenth century, by such masters as Antonio Tenorio, Gaspar Hernandez, and Pedro Tenorio, who were working there during that time. Such tiles, formed of a single piece, were early adopted in the decoration of the walls in the churches, monasteries, and convents as well as in the palaces and homes of the rich ; they still retained the Moorish colours, but the style changed considerably when the Renaissance of the sixteenth century won its way from Italy into Spain, whence the Moors were banished, as I have said, in 1610. The museum at South Kensington has a fine collection of tiles, and in addition it possesses two examples of dishes decorated, like the tiles, without any lustre.

As early as 1549 it is recorded that "in this town of Triana (Seville) much excellent pottery of Malaga is made, coloured yellow and white, and of different sorts and kinds. This pottery is made in about fifty houses, and it is exported from here to many localities. In the same manner excellent *azulejos* are made, of great variety of colour and design, and likewise fine reliefs of men and other things. Great quantities of these *azulejos* are taken to different localities." At the Alcazar, the Moorish palace in Seville, there is a picture in the chapel formed of tiles, and at the church of St. Anne, in Triana, others decorate the sepulchre. The last have an inscription which indicates their Italian origin. It reads : *Niculoso Francesco italiano me fecit, en el agno del mil ccccciii.* Other tiles have been found in the palace marked A.V.S.T.A. and A.V.G.W.S.T.A 1577-1578, whilst some are signed " Juan Hernandez 1540."

It would be easy to quote many records praising the white, green, blue, and coloured Talavera ware, not lusted, which supplied the country and was sent into Portugal—and, what is more remarkable, it was exported to India. Then we are



HISPANO-MORESQUE
DIAPER-WORK.

informed that perfect imitations of Oriental china were made of pottery which was esteemed also in France, Flanders, and Italy for the imitation of the colouring and brilliancy of the glaze. In the absence of corroboration certainly the "perfect imitations" must be accepted with some reserve. Personally, we are doubtful whether such blue-and-white decoration was successful in competing with delft in Flanders, for though the subjects were figures, landscapes, and decoration was not without the bad taste which became



TALAVERA.

Bowl in glazed earthenware with full decoration within and without. Inside is a bull-fight painted in blue, yellow, green, and manganese. Outside are storks amidst trees and plants. Bought £4. Victoria and Albert Museum.

general in Spain in the eighteenth century, when the industry declined. Polychrome decoration was not largely practised—the palette appears to have been confined to blue, orange, green, and manganese.

The manufactory at Talavera maintained much of its importance until 1720: eight kilns existed then, which gave employment to more than four hundred men, women, and children. But this prosperity soon afterwards ceased. Ten years later poor trade reduced the number of kilns to four,

at which very inferior ware was made. At other places the same thing happened.

Several factories at Toledo imitated the best period of Talavera ware during the seventeenth century, but they failed to produce any good work a century later. One factory has left some records—that founded by Ignacio de Velasco, in 1735, in which imitations of Italian wares were produced. When Ignacio died his son George continued the works, from 1738 to 1742. In the latter year they passed into the hands of Francisco Hernandez, who adopted the Japanese style of decoration in 1747, painted in blue on a white ground. Thirteen potteries existed about this time in the neighbourhood of Toledo, but towards the close of the century their productions lost all artistic merit. In Segovia, at first, attempts were made to copy the Bologna faience, then English wares came and were unsuccessfully imitated. The further eighteenth-century history of nearly all of the Spanish potteries may be summed up in a few words—they tried to equal the work of other countries and failed. Even at Madrid, where pottery of different kinds was made during this century, no considerable success was attained. The best was made by Rodriguez and Reato, who, apparently, did not mark their products. Alcora was an exception, for at this time the factory there was particularly active and prosperous.

CHAPTER XXXVI

ALCORA

WE are indebted to Juan F. Riaño for our information regarding the manufactory of pottery and porcelain at Alcora, near Valencia. He received permission to examine the records of the house of Aranda, and from them he has traced the growth of the works from the time of their foundation in 1726, by Count Aranda, to 1750, when the pottery was sold by him to a private company, which ceased to exist in 1766. The china factory established two years before this period, and managed for the owner, Count Aranda, drew away the best workmen.

The first productions, consisting of pottery "in the manner of China, Holland, and other localities," appeared in 1727, when de Sayas and Joseph Ollery were respectively superintendent and chief draughtsman. Joseph Ollery or Oléry was also a carver, and when he left Alcora he re-established himself at Moustiers, where, about 1747, he was ruined, and nothing further is known of him. Yet in 1728 Count Aranda was so impressed with his merits that he increased



HISPANO-MORESQUE DIAPER-WORK.

his salary because of "the excellent manner in which Ollery has worked in Alcora, the fine and numerous models which he constructed, which have contributed to make my manufacture the first in Spain."

What cause led to the disappearance of Ollery's name from the personnel of the Alcora *fabrique* after 1737 is not known, but we do know that a number of painters, including Pierre Maurissy and Gras, two Frenchmen, were engaged in 1728, in addition to several modellers, of whom the chief was Sebastian Carvonel. Eight years later the workers increased ;



A FINE ALCORA PLAQUE.

fifty-six painters, eleven masters, two workers at the wheel, and twenty-five apprentices were occupied in producing excellent and beautiful pottery, which was sent "to all dominions of Spain, Rome, Naples, Malta, many Italian cities, Portugal, and some provinces of France." Much care was bestowed upon the ware. The ordinances specified "that in our manufactory only pottery of the most excellent

kind should be made, similar to the Chinese, to be equally fine as to the earths employed, that the models and wheels should be perfect, the drawing of a first-rate kind, and the pottery light and of good quality, for it is our express wish that the best pottery should only be distinguished from that of



SWORD OF BOABDIL.

The mountings show the characteristic diaper-work of the Moors, which is also to be found in the Hispano-Moresque tiles, etc.

an inferior kind by the greater or less amount of painting which covers it."

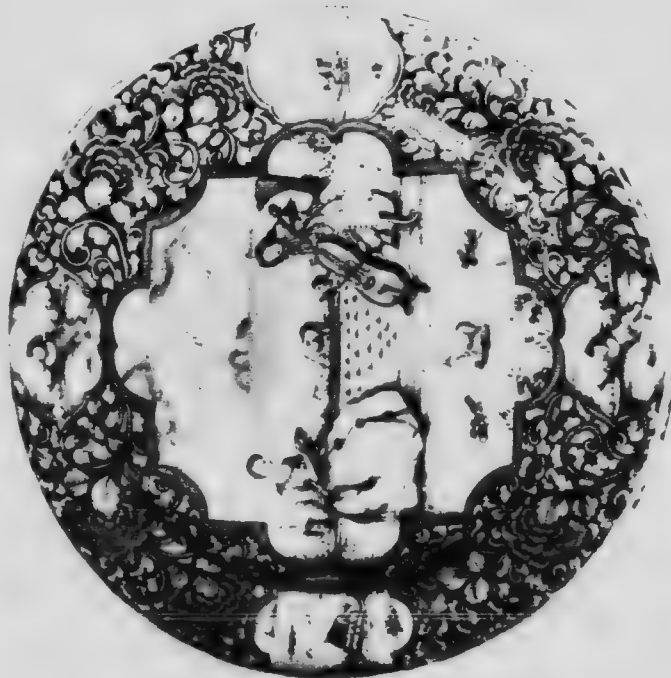
Amongst the many painters in 1743 the best are mentioned: Miguel Soliva, Christobal Cros, Francisco Grangel, Miguel Villar, Christobal Rocafort, Vincente Serrania, and Joseph Pastor. These decorated the large slab, "The Virgin as the Divine Shepherdess," in the convent of Las Descalzas Reales

in Madrid, and also a fine dinner service made for the Tribunal of Commerce, to which the Count wrote in 1746 as follows: "The perfection of the earthenware of Alcora consisted in the excellent models which had been made by competent foreign artists, the quality of the earth, and receipts brought at great expense from abroad." After mentioning Joseph Ochando as an excellent painter and Juan Lopez as the best carver and modeller, the document proceeds: "From the earliest period of the manufacture, pyramids, with figures of children holding garlands of flowers and baskets of fruit on their heads, were made with great perfection, likewise brackets, centre and three-cornered tables, large objects, some as large as five feet high, to be placed upon them, chandeliers, cornucopias, statues of different kinds, and animals of different sorts and sizes. The entire ornamentation of a room has also been made here; the work is so perfect that nothing in Spain, France, Italy, or Holland could equal it in merit."

Count Aranda's satisfaction with the pottery ware produced at his works changed to discontent later, for, criticising his porcelain in 1776, he complains that it "gets worse every day instead of improving"; but he had given up his pottery, as we have seen, in favour of a company which did not succeed. Yet in 1780 two potteries were at work in Alcora, and one each in Rivasalbes and Onda, quite near. To these four had migrated many artists whose names are found on their works, who had been in the employ of the Count, among them Mariano Causada, Joaquin Ten, Francisco Marsal, Vincente Alvaro, Christoval Mascarós, Francisco and Miguel Badenas, and Nadal Nebot, a few of whom were re-engaged by him. Before 1790 all the pottery works producing imitations of the earlier ware of Count Aranda were closed. They had from 1784 been ordered by the Tribunal of Commerce to mark their wares with the letter A. No special mark had hitherto been employed; the artists often signed their names on their work or used a monogram from 1727 to 1784, and later in conjunction with A in gold, in colours, or in blue, or A underlined.

More information awaits you regarding old Spanish pottery in the admirable work, so little known, "Spanish Arts," by Juan F. Riaño ; but my pleasant task is ended—it only remains to say Farewell ! Every one of us dreams dreams, and every one has thoughts—which an American expresses so well :

" Let me but do my work from day to day
In field or forest, at the desk or loom,
In roaring market-place or tranquil room.
Let me but find it in my heart to say
When vagrant wishes beckon me astray,
' This is my work, my blessing, not my doom :
Of all who live I am the one by whom
This work can best be done in mine own way.'
Then shall I see it not too great nor small
To suit my spirit and to prove my powers,
Then shall I cheerfully greet the labouring hours
And cheerful turn when the long shadows fall
At eventide, to play and love and rest,
Because I know for me my work is best."



DELT, BLUE AND WHITE.

On the left the centre panel is painted with a woman singing to a violinist accompanied by a man. The other which is decorated with a lover paying court to his lady, whilst holding the wine of Cupid, who is on her lip.

ALPHABETICAL MARKS AND MONOGRAMS

THE following list of marks and monograms, after due consideration, has been adopted because of its simplicity, although reduced facsimiles, etc., of many actual marks are also furnished.

Abbreviations: *id.*, the same as that above; *gr.*, in the style of.

- | | |
|---|---|
| <p>A</p> <p>A, cursive, Rouen.</p> <p>— the Greek, Delft.</p> <p>— — Dextra, <i>id.</i></p> <p>— — J. Halder, <i>id.</i></p> <p>— — C Van Os, <i>id.</i></p> <p>A, after the year 1784, Alcora.</p> <p>AB joined, Arij C. Brouwer, Delft.</p> <p>— — German.</p> <p>A.B not joined, <i>id.</i></p> <p>AC, cursive with a star, <i>gr.</i> Marseilles.</p> <p>ACM, in monogram, Lodi.</p> <p>AD, Delft.</p> <p>AD MA, in two monograms, Italy.</p> <p>ADP AC, Italy.</p> <p>AFP, in a monogram, St. Amand.</p> <p>Aiguière (L'), Delft.</p> <p>AIK, in a monogram, Delft.</p> <p>AIR, <i>id.</i>, <i>id.</i></p> <p>AK, monogram of Keiser, <i>id.</i></p> <p>— mark of A. Kiell, with star, <i>id.</i></p> <p>— <i>id.</i>, A. Kocks, <i>id.</i></p> <p>— joined, <i>id.</i>, <i>id.</i></p> <p>AN, faience, <i>gr.</i> Strasburg.</p> <p>Anchor, faience, Sceaux.</p> <p>— in red, Venice.</p> | <p>ANFF, in a monogram, Rörstrand.</p> <p>AP joined, Aprey.</p> <p>— with a J, an L, a P, a V, Aprey.</p> <p>— joined, Anthony Pennis, Delft.</p> <p>— not joined, <i>id.</i>, <i>id.</i></p> <p>APK, monogram, A. Pynaker Delft.</p> <p>APL, <i>id.</i>, <i>gr.</i> Paris.</p> <p>APR, in a monogram, Aprey.</p> <p>AR joined, Révérend, Paris.</p> <p>— — A. Reygens, Delft.</p> <p>— — Meillonas.</p> <p>Arm, An, holding a pike, Gubbio.</p> <p>AS in a monogram, Portugal.</p> <p>Astonne, "Three barrels," Delft.</p> <p>AV not joined, <i>id.</i></p> <p>AVC in a monogram, <i>id.</i></p> <p>AV d Keel, Abram Van der Keel, <i>id.</i></p> <p>AVK, curious monogram of A. V. Kessel, <i>id.</i></p> |
|---|---|

B

- B, cursive, *gr.* Rouen.
- mark attributed to Bonnefoi.
- cursive, gilded Delft.
- BB, faience, *gr.* Rouen.

BB, script, not Palissy but Avon.
 BBLA, *id.*, *id.*
 Bells, The Three, Delft.
 BF, interlaced, Lille.
 BK-BKC, Boussemaert, Bayreuth.
 BL, cursive, Boch, Luxemburg.
 BL m 4, *gr.* Rouen.
 Blompot, "Flower Pot" factory, Delft.
 BN in a monogram, Niderviller.
 Boat, The Gilded, Delft.
 Bottle, The Porcelain, Delft.
 BP, mark of Bayreuth.
 BR, in a monogram, *gr.* France.
 BS, unknown pottery, Germany.
 — *id.*, Italy.
 BVDD, *id.*, Delft.
 BZ, or Z alone, Zurich.

C

C, with dotted crosses, *gr.* Rouen.
 — 150, *gr.* Rouen.
 CA, unknown pottery, Flanders.
 Carnation A, surmounted by B, Faenza.
 CB, *id.*, France.
 — Cornelis de Berg, Delft.
 CC, Callegari and Casali, Pesaro.
 CCC over CR, Tervueren, nr. Brussels.
 CH not joined, *gr.* Rouen.
 — variable forms, Hannong, Strasburg.
 CKJPAP in a monogram, Delft.
 CL, L. Cleffius, *id.*
 Claw, The, "de Klaauw," *id.*
 CO not joined, *gr.* Rouen.
 Cock, The Crowing, Amsterdam.
 Crescent, A, with circle and cross, Faenza.
 Crown, A, with C.L., Urbino.
 — above VA, Vista Alleyne, Oporto.
 — above interlaced C's, Madrid.
 CS, unknown pottery, France.

CVK, C. Van der Kloot, Delft.
 CX, *id.*, *gr.* Rouen.

D

D with figures, Dorez, Lille.
 — cursive, ? Dorez, Valenciennes.
 DB not joined, *gr.* Rouen.
 — joined, and a star, Delft.
 DEX or Z.DEX, Dextra, *id.*
 DL, not joined, *gr.* Rouen.
 — in a monogram, *id.*
 — *id.*, Valenciennes.
 DLF, D. Lefebvre, Nevers.
 DPAW, "The Peacock," Delft.
 DSK, "The Double Can," *id.*
 DV not joined, *gr.* Rouen.
 DVDD, Dirk Van der Does, Delft.
 DVK, boot, D. Van der Kest, *id.*

E

E over Greek letters, Delft.
 EF, cursive and varied, Moustiers.
 EM, Etienne Mogain, Moulins.
 EMS in a monogram, Mesch, Delft.

F

F surmounted by a cross, *gr.* Rouen.
 — on ware painted in blue, Florence.
 — cursive, falence, Moustiers.
 — *id.*, *id.*, France.
 — *id.*, *id.*, Germany.
 FB in a monogram, ? Stockholm.
 FBE, *id.*, Moustiers.
 FBGF not joined, Germany.
 FC with date 1661, *gr.* France.
 — with Milano, Milan.
 FD in a monogram, *gr.* Rouen.
 Fd, Féraud, Moustiers.
 F^{ah}, unknown pottery, Delft.
 FE, *id.*, *gr.* Strasburg.
 FF, *id.*, *gr.* Milan.
 — with a falcon, Montbernage
 FI, unknown pottery, Delft.

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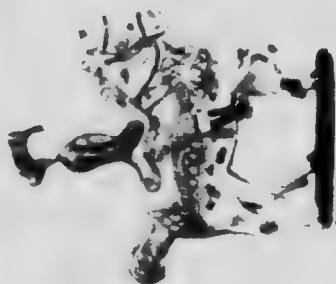
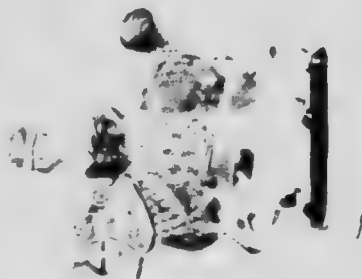
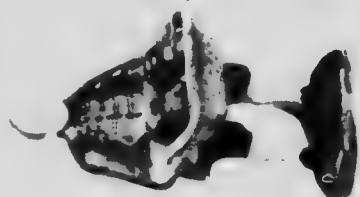
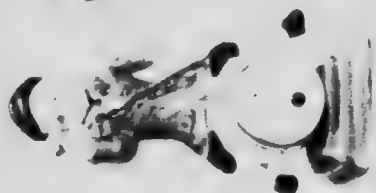
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DELFT FIGURES, DECORATED IN POLYCHROME.

ALPHABETICAL MARKS AND MONOGRAMS 257

FI, cursive, Moustiers.
 — *id.*, unknown, *gr.* Moustiers.
 Fish, A, mark of Savona.
Fleur de lis, attributed to Rouen.
 — with L.B, *id.*
 — assigned also to Lille.
 — Savy, Marseilles.
 Floweret, A, unknown pottery, *gr.* Strasburg.
 Flower-pot, "Blompot," Delft.
 FLV, cursive in a monogram, Valenciennes.
 Fortune, "Fortuijn," factory, Delft.
 FP interlaced in a monogram, St. Amand.
 — unknown pottery, Moustiers.
 FR, François Rodrigues, Nevers.
 — Rato pottery, Lisbon.
 FrG, Frankfort, Germany.
 FSF, unknown pottery, *gr.* Italy.
 Ft, *id.*, *gr.* Moustiers.

G

G, unknown pottery, *gr.* Rouen.
 — cursive, *gr.* Moustiers.
 — *id.*, Guistiniani, Naples.
 — *id.*, or Roman type Gaze, Tavernes.
 GA, unknown pottery, *gr.* Rouen.
 — cursive and interlaced, *gr.* *id.*
 GAA, attributed to Moustiers.
 GAR, in a monogram, *gr.* Rouen.
 GB, not joined, *gr.*, *id.*
 — Gerritt Brouwer, Delft.
 GBS, Van der Hagen's widow, *id.*
 GCP, attributed to Germany.
 GD, unknown pottery, *gr.* Rouen.
 GDE, attributed to France.
 GG, unknown pottery, *gr.* Rouen.
 — cursive, faience, Italy.
 GH, monogram, G. Hermansz, Delft.
 GHEDT over WIM, Germany.
 GI 12, unknown pottery, *gr.* Rouen.

GK, monogram, G. Kruyk, Delft.
 — monogram, G. P. Kam, *id.*
 — Kozdenbusch, Bayreuth.
 GL, not joined, *gr.* Rouen.
 Gm G Md, *id.*, *id.*
 GO, unknown pottery, *gr.* Rouen.
 Goose, A, The goose of Thouars.
 GS, unknown pottery, *gr.* Rouen.
 GVS, Geertruy Verstelle, Delft.
 GW, G3, faience, *gr.* Rouen.

H

H, faience, *gr.* Rouen.
 — *id.*, *gr.* Germany.
 — various forms, Hanau, *id.*
 H3, unknown pottery, *gr.* Rouen.
 HA, HE, in monograms, Germany.
 Hatchet, The Porcelain, factory mark, Delft.
 HB, Henri Borne, Nevers.
 — in a monogram, Brouwer, Delft.
 — *id.*, Hanau, Germany.
 HC, faience, *gr.* Rouen.
 — Apt faience, Goult.
 HDK, Hendrik de Konig, Delft.
 HE in a monogram, *gr.* France.
 HF, joined or not, Naples.
 HGE, unknown pottery, *gr.* Delft.
 HI in a monogram, *gr.* Marseilles.
 HK in a monogram, Kuylick, Delft.
 HM, unknown pottery, *gr.* Rouen.
 HMVC, *id.*, *gr.* Delft.
 HN joined, Hanau.
 HP joined, attributed to Germany.
 HPI not joined, *gr.* Delft.
 HS, a decorator, Goggingen
 HT not joined, *gr.* Rouen.
 HVMD, H. Van Middeldijk, Delft.

I

I, cursive on faience, *gr.* Flanders.

IB, Jean Briqueville, La Rochelle.

— with a star, J. de Berg, Delft.

IBH, monogram of B. Hannong, Haguenau.

IC, *id.*, J. Cornelisz, Delft.

ID, unknown pottery, *gr. id.*

IDA, J. den Appel, *id.*

IDM, J. de Milde, *id.*

IDW, unknown pottery, *id.*

IG, *id.*, *id.*

IGS on faience, *gr. Italy.*

IH, with dot over first stroke for I, Delft.

— Jan Ariens Van Hammen, *id.*

— Jacobus Halder, *id.*

IHB, two last letters joined, Hanau.

IHF, Fortuijn factory, Delft.

IHK in a monogram, *gr. Germany.*

II, unknown pottery, *gr. Rouen.*

— also ascribed to Nevers

IK, J. Knotter, Delft.

— with an hour-glass, J. Kulich, *id.*

ILV in a monogram, *gr. Paris.*

IM, faience made at Malines.

IP, monogram, J. Pennis, Delft.

IPR in a monogram, Marans.

IS, ascribed to Robert, Marseilles.

— J. Schapper, Harburg, Hanover.

ITD, J. T. Dextra, Delft.

IVB, unknown pottery, *gr. id.*

IVH, J. Verhagen, *id.*

IVK, J. Van Kessel, *id.*

IVL, unknown pottery, *gr. id.*

J

J, cursive, *gr. Strasburg.*

Japanese characters (The Roman) factory, Delft.

JB, monogram of J. Bourdu, Nevers.

— with a star, Delft.

JBD in a monogram, *gr. France.*

JDLF, on large dishes, *gr. Italy.*

JG, unknown pottery, *gr. Delft.*

JH, various, J. Hannong, Strasburg.

JK, monogram, J. Knotter, Delft.

JS, J. Seigne, Nevers.

— J. Schapper, Harburg.

JVDH, J. Van der Heul, Delft.

JVDH, VD joined, J. Van der Houk, *id.*

JVDK, monogram. J. V. der Kloot, Delft.

JZ, unknown pottery, *id.*

K

K, with or without crosses, Hanau.

— with other letters above or below, Kiel.

KD, on little sledges for skaters, Delft.

KF, unknown pottery, Delft.

L

L, in various forms, *gr. Germany.*
Lampetkan, sometimes abbreviated, Delft.

LB in a monogram, Moustiers.

— — Boch, Luxemburg.

LF joined, L. Fictor, Delft.

Lighthouse, A, mark of Genoa.

Lion, A, with AD monogram, Amsterdam.

LO in a monogram, ? Olery, Moustiers.

— with other letters, *id.*

LP with a lion, *gr. Italy.*

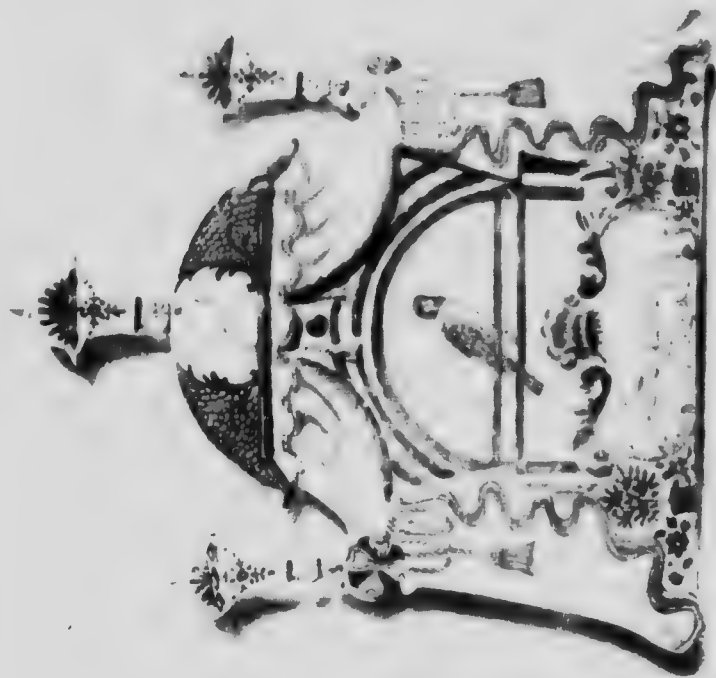
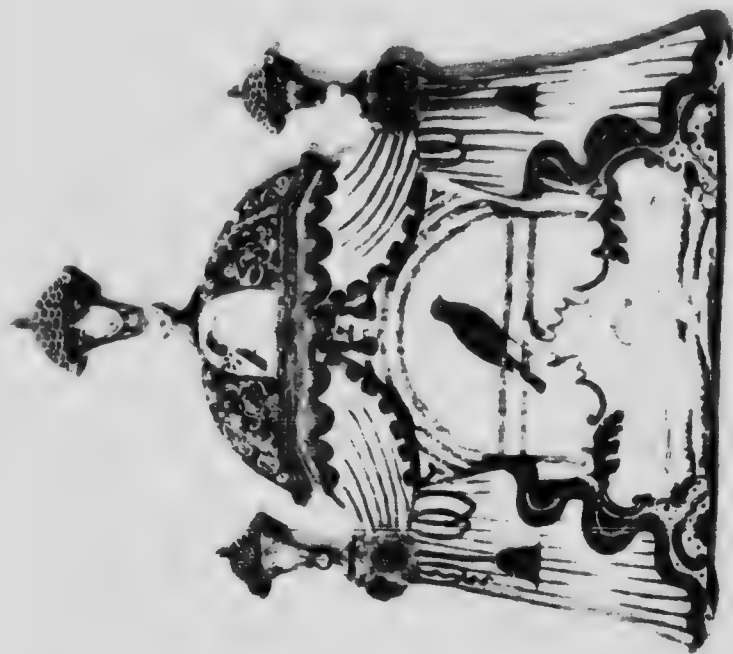
LPK, "Lampetkan," Delft.

LR joined, with A, *gr. Marseilles.*

LS, L. Sanderus, "The Claw" factory, Delft.

LVD, L. Van Dale, *id.*

LVE, L. Van Eenhoorn, *id.*



PLAQUE, each decorated with a bird in a niche.

Below is a landscape about 100 feet long.

ALPHABETICAL MARKS AND MONOGRAMS 259

M

- M and 'M', faience, *gr.* Rouen.
 -- capital or script, Marans.
 -- unknown pottery, *gr.* Marseilles.
 -- capital or script, Germany.
 M or MB joined, Marieberg, Stockholm.
 MC, unknown pottery, *gr.* Moustiers.
 MD, *id.*, *gr.* Rouen.
 Metal Pot, Lambertus Cleffius, Delft.
 MF joined, faience, *gr.* Rouen.
 MGS, monogram, M. Garrebrantsz, Delft.
 MJJ, script not joined, Marieberg.
 MK, unknown pottery, *gr.* Delft.
 Mo and Mo A, *gr.* Rouen.
 M:o:L, *manufactur oude Loosdrecht*, Amsterdam.
 Moor's Head, The Old, Verstelle, Delft.
 -- Young, der Hagen, *id.*
 MP, joined faience, *gr.* Rouen.
 -- factory mark, "Metal Pot," Delft.
 MS and Mv, *gr.* Rouen.
 MVB, M. Van Boegart, Delft.
 MVD Sloof, 1720, *gr.* *id.*

N

- N, attributed to Viodé, Nevers.
 -- *id.*, Treviso.
 NB, cursive joined, Niderviller.
 -- above other letters or figures, Nuremberg.
 Nicholas, H. V., *gr.* Rouen.

O

- O, surmounted by a crown, Orleans.
 OF, on ware made in Germany.
 OP, faience with reliefs, *gr.* Lorraine.

- OS, faience, *gr.* Marseilles.
 Oval, An, with Japanese letters, Delft.
 OY, ascribed to Moustiers.

P

- P, Pieter Poullisse, Delft.
 -- mark of Petit, Lille.
 -- with a *fleur de lis*, Marseilles.
 PA interlaced, Moustiers.
 PAT, unknown pottery, *gr.* Rouen.
 PAUW, mark of "The Peacock," Delft.
 PC, PCO, unknown pottery, *gr.* Rouen.
 -- an unusual mark of Nevers.
 PD, unknown pottery, *gr.* Rouen.
 Peacock, The (de Paauw), Delft.
 PF, various forms, Moustiers.
 PG, on faience, *gr.* Italy.
 PH, various, Paul Hannong, Frankenthal.
 PI, unknown pottery, *gr.* Rouen.
 PLAR joined, *gr.* *id.*
 PLVDB, Paul Van der Briel, Delft.
 PM, P. van Marum, *id.*
 PP, unknown pottery, *gr.* Rouen.
 PR, *id.*, *gr.* Moustiers.
 -- cursive, P. Rubati, Milan.
 PVB, Pieter Verburg, Delft.
 PVD joined, P. Van Doorne, *id.*
 PVDB or PVB, Paul Van der Briel, *id.*
 PVDS, P. Van der Stroom, script, A°J754, *id.*
 PVM, P. Van Marum, *id.*
 PVS, with other letters and figures, *gr.* *id.*
 Pyramid, with name Kotsec, ware of Poland.

Q

- QAK monogram, Q. Kleynoven, Delft.

R

- R, attributed to Rose factory, Delft.
 — mark of Robert and of Rénac.
 — — Hanau, Germany.
 RD, unknown pottery, *gr.* Rouen.
 RJHS monogram, R. J. Hoppestein, Delft.
 RL, *id.*, *gr.* Lorraine.
 RM, *id.*, *gr.* Germany.
 RMF, *id.*, *gr.* Moustiers.
 RN, *id.*, *gr.* Germany.
 RO, *id.*, *gr.* Rouen.
 Roos, the Rose, Delft.
 Roman, The (de Romeyn), Delft.
 Rose, The (de Roos), Delft.

S

- S, on faïence, *gr.* Rouen.
 — *id.*, Schreitzheim.
 — large, between two points, Sinceny.
 — various forms, Strasburg.
 — with a star, Seville.
 S2B and S3, *gr.* Rouen.
 S^t CT, mark of Trou, St. Cloud.
 S.c.y, a rare mark, Sinceny.
 Serpent on a pole with J.L., Premières.
 Shuttle, A, with a distaff, Forli.
 SIG 1750, mark of Le Nove.
 — given also to Savona.
 SK joined, FB joined, ? Stockholm.
 SNLGE monogram on a dish, *gr.* France.
 Stag, The (T'Hart), Delft.
 Star, The White (de Witte Ster), *id.*
 Stars or mullets, Three, Nevers.
 Stork, A, Lynker's mark, The Hague.
 SVE monogram, S. Van Eenhoorn, Delft.

T

- T, *gr.* of Nuremberg, Germany.

TB in monogram, Lisbon.

- TCEL, last two letters joined, *gr.* France.
 TDR, on compotiers, *gr.* Germany.
 T'HART, "The Stag," Delft.
 Three Porcelain Barrels, The, *id.*
 — — Bottles, The, *id.*
 — Bells, The, *id.*
 — Crescents, mark of Marieberg.
 — Crowns, *id.*, *id.*
 Tower, A, a mark of, Aigues.
 Triangle, A, enclosing H for Humbauière, Quimper.
 Trident, The, Caffaggiolo.
 Trumpet, A, with a guidon, Turin.
 Two Savages, The, Delft
 — Ships, The, *id.*

V

- V, on faïence, *gr.* Rouen.
 — and VA, also VA joined, Delft.
 VE joined, see LVE.
 Ven:^a, for Venezia, Venice.
 VH, monogram of Van der Hoeve, Delft.
 — on sombre faïence of Germany.
 — and VH, joined on fine faïence, Italy.
 V.LE, joined, uncertain, *gr.* Delft.
 VLP, two first letters joined, *gr.* Rouen.
 VP, monogram of Widow Perrin, Marseilles.
 V.V, crossed like a W, Bordeaux.

W

- W, on a tall flagon, 1736, Germany.
 W over DA, on blue-painted ware, Italy.
 Waves, Three, in lines, Copenhagen.
 W.B. 32, on faïence, *gr.* Rouen.
 WD, W. Van der Does, Delft.
 W Gt, on faïence, *gr.* Rouen.

ed, gr.

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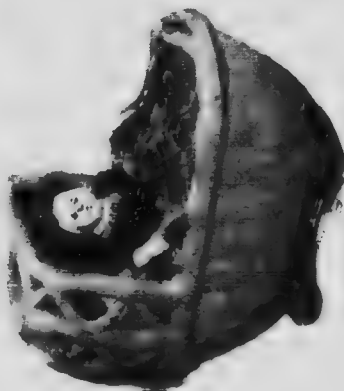
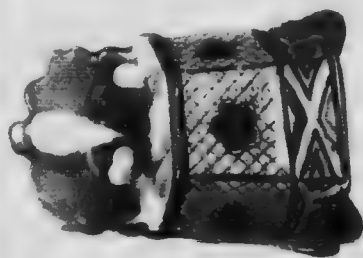
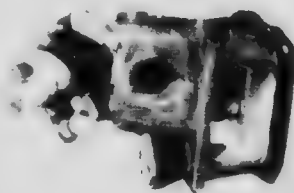
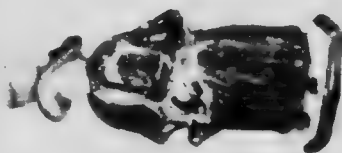
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DELFTWARE DECORATED IN TO A WOOD

ALPHABETICAL MARKS AND MONOGRAMS 261

Wheel, The, the mark of Hochst.

WI, on compotiers, *gr.* Strasburg.

WK, W. Kleftijus, Delft.

WL, on faience painted, *gr.*
Rouen.

WVB, W. Van Beek, Delft.

WVDB, Widow Van der Briel,
id.

X

X, on faience, *gr.* Rouen.

— *id.*, *gr.* Germany.

Z

Z, the mark of the faience of
Zurich.

— DEX, Zechariah Dex, Delft.

APPENDIX I

MODERN IMITATIONS OF PERSIAN WARES

It is of the highest importance to collectors that they should safeguard themselves against modern reproductions of the old wares. In order to show to some extent how these reproductions are supplied, this appendix is added. By printing it here the scarce pamphlet will be rescued from oblivion, and though, for wares other than the Near Eastern, such printed information is lacking, the warning against forgeries must be equally emphatic. The buyer must beware.

This pamphlet, issued by the Museum of Science and Art, Edinburgh, treats of the manufacture of Kāshi earthenware in imitation of the ancient Persian tiles and vases.

PART I

THE Master, Ustād Ali Mohamed, the inventor of that process, son of Ustād Mahdi, architect, native of Ispahan, and at this date, A.H. 1305, a celebrity in Islam, has allowed the humble scribe, Mirza Ali Mohamed, to write a pamphlet displaying the secret and describing the process of the art; and as the best deeds are those which award most profit to the doer, the writer has wished to explain how to procure the ingredients and requisites of that beautiful art in order to acquire a good name amongst those who pursue it.

By order of the Master, the writer has divided the subject into five chapters.

CHAPTER I

HOW TO PROCURE THE INGREDIENTS WITH WHICH THE COATING (LA'AB) IS MADE

You gather glasswort (shoora-i-biābāni), and burn it till it turns into ashes. Its alkali (kelā) collects amongst the ashes. Take this alkali.

In the quarries is found a white stone which the Persians call seng-i-chekhmāq (a kind of flint). At Ispahan, in the river Zeyنده-Rood, it is found in great quantity, the water carrying it down from the hills. In Nayin and Ardastan, two villages of Ispahan district, a very good quality of that stone and of shoora is found—in fact, this is the best of all places. The stone is to be found also at Koom; and in the neighbourhood of Tehran in a hill called Bibi-shahrbanoo.

Anyhow, procure the stone whencesoever you can, pound it fine with an iron hammer, then mix one part of it with an equal part of kelā (alkali), place it in the kiln, which heat. Keep on making fire, and with an iron poker keep stirring the compound till the stone and kelā melt and flow into a basin which you have made under the kiln. On cooling, it will be found to resemble hard glass. It is called alkali-paint (rang-i-kolai). We must send you a sample.

Now with an iron hammer pound fine this alkali-paint glass (shisha-i-rang-i-kolai) and pass it through a fine sieve. Then procure two quarry stones, called "shahdanej," so hard as to resist calcination. Set up one of these stones, and with an iron bore make a round hole in the middle of the other, fit a wooden handle to its edge, place it upon the first, and pour gradually the sifted glass into the hole, twirling all the time the top stone until the glass-paint has become as fine as collyrium (surma). We will send a sample of this also as a criterion of the degree of fineness. Set aside this fine paint.

Melt in the kiln one maund of lead (surb) and one quarter maund of tin (gal). But I must explain how to do this. Take an earthen vessel, on its sides make two holes opposite to each other, place it in the kiln, throw in the lead and tin, stop up the mouth of the vessel, and heat the kiln so that the flame enters from the back hole of the vessel and comes out from the front hole in such a way that the fire clasps the lead and tin from above and below. Thus you keep on heating till the lead and tin melt. After melting, you decrease the fire gradually till the melted lead and tin give forth a froth (kurk), then you remove the lid of the vessel, and remove to one side the froth, again decrease the fire, froth is again formed which you remove as before, and so on, gradually reducing the fire and taking off the froth until the whole of the lead and tin has turned into froth. You take it and bray it fine on a stone. Then take four parts

of the previously mentioned refined paint and one part of this lead and tin (turned into froth and brayed), and mix them for a coating or varnish (la'ab). Keep this kind.

CHAPTER II

HOW TO MAKE ANOTHER COATING (LA'AB) WHICH IS ESPECIALLY USED FOR WORK OF A SUPERIOR QUALITY

You must take some of the above mentioned alkali (kelā), put it in a kettle (fatilcheh), place it on the fire and boil it (adding the necessary water). After boiling, pour it into an earthen bowl and leave it all night. Next morning you will find at the top the essence of the alkali or kelā, crystallised in form of ramifications like sugar candy (nabat), or winter ice—the refuse sinking to the bottom. Take this essence (jauher), which the master of our art calls "essence of alkali." Take one part of this, mix it with one part and a half of flint stone (chekhmāq) very, very finely pounded—finer even than the former fine flint; pour as much as you like of this mixture in ten to fifteen earthenware vessels, and place them all round the kiln, thus filling up all the space round the kiln. Then you heat the kiln. At first it will smoke a little, after two hours the smoke will cease, and the colour of the fire will turn red; heat again, and after another two hours the fire will become white. Then look: you will see the contents of the vessels melted and shrunk. Let the kiln cool, then remove the vessels, break them, and preserve the contents, which is a kind of paint (la'ab), looking like hard glass. Pound it fine with an iron hammer, and then pass it through a sieve. Take four parts of this substance and one part of the froth of lead and tin prepared as before described, mix them, and again place the mixture in earthenware vessels and, as before, set them all round the kiln. Heat the kiln till at first the fire smokes, then turns red, then white, at which the contents of the vessels melt. You again let the kiln cool, remove the vessels, break them, and preserve the contents. This you pound with an iron hammer, pass through a sieve and bray—the finer the better. This paint or drug (la'ab or deva), is specially required for work of superior quality.

CHAPTER III

HOW TO MAKE THE PASTE OF THE BRICKS OR VESSELS ; WITH
WHAT DIFFICULTY THE WORKMAN PROCURES THE INGREDIENTS AND WORKS THEM UP, ETC.

Pound with an iron hammer some of the before-mentioned flint stone (*chekhmāq*), and pass it through a sieve, then bruise it well in the mill-stone, which I have above described, till it becomes fine—the finer the better.

We have a kind of clay of a white colour, the mine of which is at the village of Vartoon in the Ispahan district. The master of our art calls it fire-clay (*gil-i-bootah*—literally, crucible-clay). It is to be found at Tehran also, but not of such good quality. Put some of this clay in water, so as to form a sort of whey-water (*doogh-ab*), and pass it through a rag. Now take eight parts of powdered flint stone (*chekhmāq*), one part of dry fire-clay (*gil-i-bootah*), and one part of that stone and alkali which you had first burnt with the refuse. (This refers to the first *la'ab*, in 1st chapter, *i.e.* the *kelā* and *chekhmāq* stone, well bruised.) Mix the three together, and with the *doogh-ab* make a paste—owing to the presence of the *gil-i-bootah* they will stick together. Take a handful of this paste, roll it out on a flat, hard surface, and, with a mould made of plaster, shape your bricks until all the paste is used up : let the bricks dry. If you wish to make figures or flowers in relief on the bricks, you must, while they are still a little damp, smooth the surface with a special tool (*abzar-i-makhsooseh*), and with a plasterer's engraving tool (*qalam-i-gachbur*) make your designs. When dry and before applying the colours (*neqqashi*) the bricks require a coating (*la'ab*) which is made as follows :—Bray some very white *chekhmāq* stone in the manner before mentioned, take one part of it and one-eighth of *gil-i-bootah*, mix them together with water in an earthenware vessel till they form a solution (*doogh-ab*) wash with a damp rag the surfaces of any bricks which have dried up, and then spread the above solution over the bricks to the thickness of a tin plate, keep the bricks inclined, to let the excess drain off, and then set them to dry.

CHAPTER IV

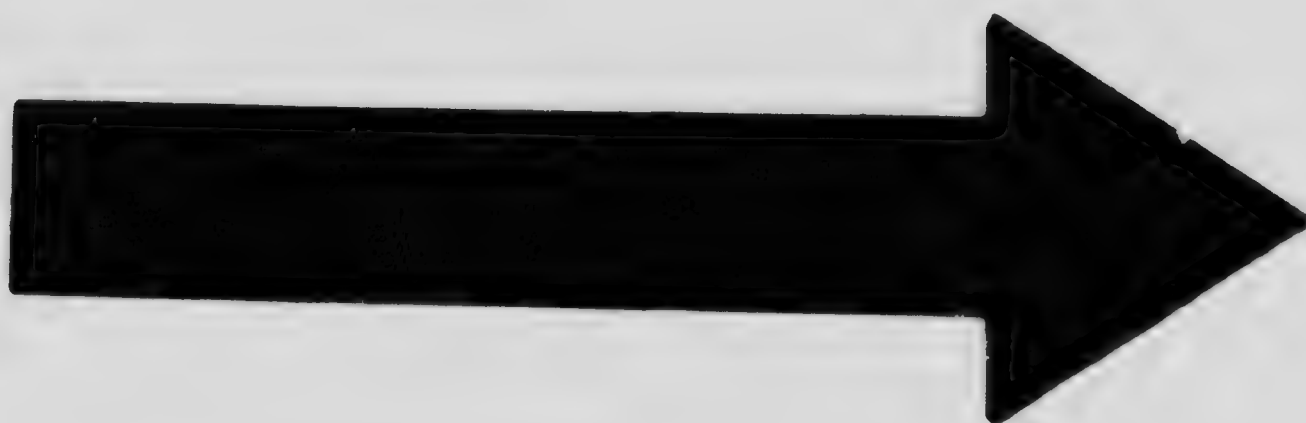
DIFFERENT COLOURS APPLIED TO, AND VARIOUS DESIGNS MADE UPON, BRICKS AND VESSELS. HOW TO PROCURE AND MIX THE INGREDIENTS OF THE DIFFERENT COLOURS, ETC.

First, procure a stone which men of the craft call "siah-qalam-i-ma'dani," and also another stone called "maghn." To as much as you like of the former you add one tenth the quantity of the latter, add water, and bruise on a soft, flat stone until the mixture becomes like syrup of grapes (shireh), pour into a vessel and add a few drops of syrup of grapes. With this you paint (using a hair pencil) on the bricks prepared as above described any figure or design your wish or taste may suggest.

Now let us go back to the various colours which you require for your flower, figure, or whatever you have designed. Now, my friend, listen attentively, by order of the master of this craft I will give you a receipt with which you can do anything you like.

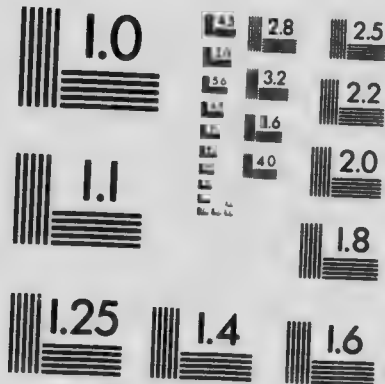
Put half a miscal of gold in aquafortis (tizab), dissolve a quarter miscal of tin (gal) in about a bowl (kasseh) of aquafortis, then pour the two solutions into an earthenware vessel containing five maunds of water. The water will turn red (qermez) verging to black, mix with it thirty-two miscals of crystal glass well pounded to the fineness of collyrium (surma), it will then throw up a red froth which will subside, pour away the water which is at the top, put four miscals of dross of gold (murdeh-sang-i-tela) with the deposit—(to melt gold one uses lead and water, when the melted gold is removed, the refuse lead, water, and dross of gold is the murdeh-sang-i-tela meant here)—add also two miscals of "tanagār" (a dissolvent similar to borax), bray the whole well, and with a hair pencil you may paint with this "deva" any part of your sketch which you wish to come out red.

Now for what you wish to colour in cerulean (lajverdi). In the environs of Kashan is a hill with a mine of lapis-lazuli (laj-verd-khak); the lapis breaks out of the hill like blossoms. Every few years the inhabitants of Kashan collect some of this blossomed earth and make it into bud-shaped balls. Men of the craft buy these lapis-lazuli buds, pound them and add half the quantity of Yezd borax (booreh-i-Yezd) such as goldsmiths use, and half the quantity of essence of "tanagār" which blacksmiths use, and which comes from Khorasan. The three mixed together



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you put in an earthenware vessel, place it in the kiln, heating till, as in previous cases, the compound melts. Let the kiln cool, remove the vessel and break it, break open also the contents, which will be found to enclose a white substance like silver. Keep this and throw away the rest. Take now one part of this silver-like substance, one part of these raw lapis-lazuli balls, and one part of chekhmāq stone, finely pounded, mix and bray all three very fine. This is the cerulean colour, as men of the craft like it. If the colour be too deep add some finely-bruised chekhmāq stone—the more of which you add the paler will be the colour.

If you want a turquoise colour (rang-i-firoza) know that when copper is heated and hammered it gives off a dross (risesh). Mix one part of this dross, well pounded, with half a part of pounded chekhmāq stone, and you obtain turquoise colour, any place you paint with it coming out of the fire turquoise colour.

If you want violet colour, take one part of the red colour above described, and mix with it one third part of cerulean, bray the mixture, and you have violet colour.

If you pound the "maghn" stone raw, and paint with it, you will have iris-violet (benefsh-i-zanbaki).

For yellow colour, men of the craft procure from Khorasan a kind of clay called ukhrā (ochre). They extract the essence of the refined part of it, which when pounded becomes yellow paint.

Another kind of yellow colour is procurable at the alchemists (meshshaq).

Green colour is also procured, if necessary, from the alchemists.

CHAPTER V

VARNISH (LA'AB) AFTER APPLYING THE COLOURS

Now we must write a chapter about the varnish (la'ab) which is put on the bricks after the colours have been applied. Take a little of those two kinds of varnish which we have made, cooked, and put aside in Chapters I and II, place it in an earthenware vessel, take some gum arabic (katira), infuse it, clear it, and add it to the varnish, mix, adding water until the compound becomes as fluid as dough-water. Then spread this varnish over the bricks, keeping them inclined so that the excess may run off, then lay

the bricks horizontal to dry ; when dry, set them round the kiln, as you would set looking-glasses, and apply the fire. The master of the craft says, first for two hours make a light fire till the surface of the bricks gets black, then increase it a little for two hours when the black changes to red, then for three hours make a moderate fire, that is not too strong, so as to produce smoke, and not too light, 'est the colours dry up again ; this fire must be kept on till the varnish becomes clear. At this point stop the opening of the kiln and let it cool down for two or three days, when the bricks may be removed.

This first process is finished. It is the work of our master, and is known as drawing under varnish (*naqsh-zir-la'ab*). The fuel you burn in the kiln must be white and dry wood, in order to avoid too much smoke.

END OF PART I.

PART II

SEVEN-COLOURS PROCESS

FROM the master of the craft we have learned another process which is known as the "seven-colours process" (*haft-rang-sazi*). It is of two kinds ; one consists in making each brick of one uniform colour, the other in making one brick of seven colours.

Should you wish to make vases, the paste must be of the *chekhmāq* stone, before mentioned, and if you wish to make bricks of seven colours, or of one uniform colour, you may make them with potter's clay (*khak-i-russ*), provided that in order to decrease the strength of the potter's clay you mix with it a little sand, which Persians call "*masseh*," or even a little ashes. Aye, my friend, to make vases you must pound the stone as before, but if for easiness' sake you make bricks of potter's clay, mixed with ashes, you may do so, there is no harm. If you want to make vases you take *chekhmāq* stone, well pounded, fire-clay (*gil-i-bootah*), and the stone and alkali (*kelā*) previously mentioned, mix them together as we have before taught you, so as to form a paste, and on the potter's wheel turn it into the shape of a vase.

To make a brick, the master takes a wooden mould, fills it with potter's clay, well handled, and mixed with ashes or sand,

then with a wire he cuts off the excess of paste ; he then turns the mould over on the ground and so leaves it for twenty-four hours. Next day he removes the mould, beats and presses the brick on a flat stone to smooth its surface, then places it upright against the wall so as to dry without warping. When dry, he rubs the surface with a damp rag and begins colouring.

CHAPTER I

HOW TO MAKE COLOURS SPECIAL TO THE "SEVEN-COLOURS PROCESS" FOR BRICKS OR VASES

Bray as before, three parts of lead and one of tin, add to them six parts of that glass-like paint, before mentioned, put all in a vessel of water with a little clear gum arabic. With this paint the brick uniformly, place it in the kiln—using only half the previous degree of heat for this the "seven-colours process." On removing the brick from the kiln it will be found to be white—the effect of the above drug.

If you want a turquoise colour, add to that colour which has come white out of the kiln one-sixteenth of copper dross (tufaleh-i-mes—the pieces which chip off when copper is hammered)—place it in the kiln and heat. It will come out a turquoise colour.

If you want a yellow colour, take sixteen parts of lead and one of tin, melt them together, take the froth (kurk) and heat it ; when it begins to melt, add a quarter of its quantity of well-brayed stone, and mix thoroughly. Bricks or vases painted with this preparation and heated will come out of the kiln a yellow colour—like a servant who has acted perfidiously, and who, as is well known, turns yellow. With an iron ladle (sikh), skimmer-like, you must take out that yellow colour when melting, bray it, mix it with solution of gum arabic (la'ab-i-katira), and apply it to bricks or vases. This requires only half the heat of other colours.

If you want a black colour (meshki), mix and bray together three parts of crystal glass, four parts of the glass-like paint, and one part of "maghn" stone ; add some liquid gum arabic, and eight miscals of essence of alkali well bruised. This requires the same degree of heat as the white colour, and comes black out of the kiln.

If you want a cerulean colour, this is the process. Take five seers or one part of lapis-lazuli raw, fifteen seers or three parts

of crystal glass, four parts of the glass-like paint, one miscal of essence of lapis-lazuli, and eight miscals of essence of alkali; bray the whole, adding clear liquid gum arabic and water. Apply this to bricks or vases, place them in the kiln with full heat. They will come out of a cerulean colour.

If you want a green colour, bray and mix one part of copper dross, three parts of vermilion (surenj), six parts of crystal glass, six parts of chekhmāq stone, and six parts of the glass-like paint, add water, apply to bricks or vases, heat them in the kiln, and they will come out green.

If you wish to have a red colour (qermez), take half a miscal of gold in a vessel containing aquafortis (tizab), dissolve six nukhuds of tin in aquafortis in a separate vessel, fill an earthenware vessel with water, add the gold solution, and stir briskly; now add the tin solution. It will turn the water red, verging to black; add thirty seers, Tabriz weight, of pounded crystal glass. The water will give forth a froth and make a sediment. Throw away the water, add to the sediment about thirty seers of the glass-like paint, mix all well. Bricks or vases painted with this compound (deva) will, when heated in the kiln, come out red.

If you mix one part of this red paint with four parts of cerulean colour, you get a violet paint (benefsh).

Again, put iron filings (suvalah-i-ahen) in aquafortis, and let them stand for some days; they will have a chemical action on each other (eat each other) and become the iron saffron (zaferanul-hadid—burnt green vitriol); mix with water and use as paint, it will give an orange or jujube colour (naranji or annabi).

CHAPTER II

SEVEN COLOURS ON ONE BRICK

But if you want one brick to come out with seven colours—(this does not mean superposed colours, as in the "Refiet," but seven designs, each with a different colour)—you must first prepare the seven colours and test them, counterbalancing the moisture and dryness of the ingredients, so as to obtain equilibrium. Then you begin: following the direction of the master I have written it all down.

Know first, that a brick which comes out of the kiln white, is fit to receive the seven colours. Now let us make anew the colours, so as to get colours special to the seven-coloured bricks.

First, take two miscals of essence of lapis-lazuli, four miscals of bud-like balls of raw lapis-lazuli, thirty miscals of pounded crystal glass, thirty miscals of pounded chekhmāq stone, thirty miscals of tanagār, thirty miscals of essence of alkali; bray all together, put in an earthenware vessel, and place it in the kiln; heat up, take out, break the vessel, bray the contents, and add water. This is the cerulean of the seven-coloured process.

As for the yellow colour, it is the same here as what you made for the uniform (single) colour process.

When you want a green colour, take four miscals of copper, four miscals of lapis-lazuli, thirty miscals of crystal glass, thirty miscals of flint stone, thirty miscals of essence of alkali, thirty miscals of saltpetre (shoora-i-qalam); mix all in a vessel, put in the kiln, take out, break the earthenware vessel, bray the contents, apply it to a white brick, and it will come out green.

For turquoise, you must take four miscals of copper, four of lapis-lazuli, thirty of crystal glass, thirty of flint stone, thirty of essence of alkali, and thirty of saltpetre; put in a vessel and bake. It will come out turquoise paint.

For black—Take four miscals of "maghn," thirty of crystal glass, thirty of chekhmāq stone, thirty of essence of alkali, thirty of saltpetre; mix in a vessel, bake, bray, and you will have black paint.

For red—Take half a miscal of gold in aquafortis, also six nukhuds of tin (gal) in other aquafortis, fill a bowl with water and add the gold solution, stirring briskly, next add the tin solution, stirring it with your hand. The froth will set: pour away the water; add half a Tabriz maund or 320 miscals of crystal glass and 110 miscals of "tanagār," and bake in an earthenware vessel. The compound will be red paint.

For violet (benefsh), mix four parts of this red colour and one part of cerulean (lajverd), and you will get violet paint.

The method of testing is this; paint those seven colours (separately) on a piece of brick, and place it in a portable kiln, which you heat. Taking the brick out, examine it: any colour which is dry, unclear, dull, must be increased in moisture according to the degree which each requires. After thus regulating the strength of the colours (raising what is too low, lowering what is too high), apply all the seven colours separately, by making a design with each, on a brick or vase, and cook it in the kiln in the way before described.

These seven-colour bricks want only half the degree of heat

required for the previous process. Let the kiln cool down for forty-eight hours, then draw out.

This is called the seven-colour process (*haft-rang-sazi*), and supercoloration, or *kar-rooi-rang*.

The pamphlet is finished. To him who ordered it, and to the master of the craft

HAIL !

Tehran, 1888.

N.B.—

1 maund, Tabriz weight, = 40 seers = 82·14 lb. = 37·26 kg.

1 seer, Tabriz weight, = 16 miscals.

1 miscal, Tabriz weight, = 24 nukhuds.

APPENDIX II

SALE PRICES

PRICES REALISED AT THE SALE OF
THE JOHN E. TAYLOR COLLECTION
SOLD AT CHRISTIE'S, JULY 2, 1912, AND FOLLOWING DAYS

ITALIAN MAJOLICA

- An Urbino Double Sauce-boat—3 in. high, $7\frac{1}{4}$ in. wide. The interior painted with a figure of Amphitrite rising from the waves, with Cupid in the clouds above; the exterior painted with two Mermaids; the handle modelled as branches terminating in foliage. *From the Fountaine Collection, 1884.* £110 5s.
- An Urbino Triangular Saltcellar— $2\frac{1}{4}$ in. high, $6\frac{1}{2}$ in. wide. The top painted with the story of Apollo and Daphne, and the sides with river-gods and a dragon; at the angles are modelled dolphins' masks, which form the feet of the saltcellar. *From the Fountaine Collection, 1884.* £78 15s.
- A Deruta Small Dish— $8\frac{1}{4}$ in. diam. The sunk centre painted with an arabesque ornament in lustred-brown and blue on white ground; the rim painted with cone ornaments and petal-shaped panels. *From the Grindley Collection, 1887.* £31 10s.
- A Faenza Plate (Casa Pirota)— $9\frac{1}{2}$ in. diam. The wide flat rim is painted with Cherubs, cornucopiæ, dolphins and scroll foliage, in shades of blue on dark blue ground; the centre slightly sunk, painted with a foliage rosette in blue on yellow and buff ground, a band of bianco-sopra-azzurro round the well. £115 10s.

- A Pair of Urbino Pharmacy-Jars— $7\frac{1}{2}$ in. high. With cylindrical centres, globular necks and bases, painted in colours with the Return of the Spies and Amorini in a landscape. *From the Spitzer Collection*, 1893. £63.
- A Pair of Urbino Boat-shaped Saltcellars—8 in. high, 8 in. wide. The sides are painted with flying Cupids and modelled with masks in relief; at each end is seated a figure of a child, in full relief, holding a shell; the receptacle for the salt painted with Cupids. *From the Spitzer Collection*, 1893. £12.
- A Caffaggiolo, or Siena Dish— $9\frac{1}{2}$ in. diam. The deeply-sunk centre painted with Cupid holding a bow and arrow, standing in a chariot drawn by two Amorini, in pale blue and green on siena ground; the well decorated with a formal design in bianco-sopra-bianco. The wide rim nearly flat, painted with musical trophies, dolphins, birds, a caryatid bust, cornucopie and flowers, in pale blue, green, yellow and siena on dark blue ground. *From the Spitzer Collection*, 1893. £735.
- A Castel-Durante Dish—9 in. diam. With deep centre, painted with a male head wearing a grotesque helmet, in grisaille on dark blue ground; the rim nearly flat, decorated with winged masks, gryphons' heads, arabesques and fruit, in grisaille on dark blue ground. See Illustration. £126.
- A Faenza Dish (Casa Pirotta)—11 in. diam. With deep sunk centre; the whole of the surface is coloured light blue, and the decoration consists of arabesque foliage and formal flowers, painted in white round the border, and a band of running honeysuckle-ornament on the well; in the centre is a coat-of-arms surmounted by a cardinal's hat painted in colours. A similar dish is in the Salting Collection. £36 15s.
- A Castel-Durante Low Tazza— $1\frac{1}{2}$ in. high, $8\frac{1}{2}$ in. diam. Painted with a female bust, viewed in profile turned to her right, wearing a grotesque helmet, and a scroll inscribed "PHILO-MENA"; the background dark blue. *From the Fau Collection*. £173 5s.
- The Companion Tazza— $1\frac{1}{2}$ in. high, $8\frac{1}{2}$ in. diam. Painted with a male head, viewed in profile turned to his left, wearing grotesque helmet, and a scroll inscribed "RUGIERI." *From the same Collection*. £252.
- A Gubbio Plaque—11 in. by 9 in.—in Florentine carved walnut-

wood frame of the sixteenth century—35 in. by 22½ in. The plaque is finely painted in green, blue, and lustrated ruby and brown, with St. Francis receiving the Stigmata; the Saint is seen on the left on one knee before a cave hewn in a rock, whilst on the right is the reclining figure of a monk, and in the distance the sea, from which rises a castle. The frame is of walnut-wood, finely carved on either side with a caryatid female figure, beneath which is a lion's mask; the pediment formed as two Cupids supporting a mask, and the lower part of the frame designed as acanthus-leaves. £682 10s.

A Pharmacy-Jar—last quarter of the fifteenth century (probably Faenza) 14½ in. high. It is of globular shape, with short nearly-cylindrical neck. The decoration is divided generally into three horizontal sections, divided by dark blue and sienna lines, each division being painted with a design of scrollwork and small floral flowers in blue on a dotted ground. On the front of the jar is a panel of irregular outline, painted with a green laurel-wreath, supported on either side by a figure of a nude boy; within the wreath is a kite-shaped shield, charged with a coat-of-arms. On the reverse is painted the Badge of the Hospital for which the jar was made, enclosed within a circular panel bordered by a wreath of spiral leafage in blue, sienna, and green. A Jar from the same "bottega," and bearing a similar coat-of-arms, is in the Victoria and Albert Museum. £945.

A Pesaro Dish—early sixteenth century—13 in. diam. The centre sunk and painted with the bust of a woman, viewed in profile turned to her left, and wearing a turban and low-cut dress; the figure represented against a dark blue background, on a yellow ground with scroll foliage in blue. The border of the dish painted with large and minute foliage in polychrome, the decoration being divided into panels by vertical dark blue bands. £18 18s.

A Pair of Faenza Tall Pharmacy-Vases—15½ in. high. Of pear-shape, with long necks, painted with busts of a lady and gentleman turned respectively to their right and left, in panels on a dark blue and brown ground decorated with foliage; below are inscribed the names of the drugs; the reverse painted with scrollwork in blue on white ground. The handles are shaped as elongated scrolls, of trefoil

- section, the outer surface of which is painted yellow with chevron decoration in blue, and the inner dark blue. £120.
- A Pair of Faenza Pharmacy-Ewers—9 in. high. With globular centres, and short spouts looped to the necks of the jugs; the front of one is painted with foliage and scrolls terminating in female heads on siena ground enclosed within a laurel-wreath, and the other with trophies on dark blue ground, similarly framed; across each panel is inscribed the name of the drug, below which is the Badge of the Hospital. £37 16s.
- A Faenza Pilgrim-Bottle—13½ in. high. The whole of the bottle and the cover spirally fluted, and decorated with bands of scroll foliage and dolphins, on alternate dark blue and siena ground; the handles formed as green branches. *From the Spitzer Collection, 1893.* £262 10s.
- A Faenza Pharmacy-Bottle—12 in. high. Of pear-shape, with slender neck; painted with Orpheus playing the viola, with animals on either side enclosed within a laurel-wreath, in blue, green and yellow on white ground. *From the Castellani Collection, Rome.* £157 10s.
- An Urbino Two-handled Vase—16½ in. high. The body ovoid, painted on one side with a figure of Justice standing beneath an arch, the pillars of which are clasped by two Cupids, and on the other side, with Neptune drawn by sea-horses, also viewed through an archway; the ground painted with birds, arabesques, winged figures, and small medallions. The neck is similarly treated to the groundwork of the vase, and the lip is attached to the shoulders by two bifurcated scroll handles, modelled with masks, and below these are female masks; the foot circular, painted with arabesques and rosettes on dark blue ground. Above the figure of Justice is a shield, inscribed "CHRISTOFAN DI III."
- The Companion Vase—16½ in. high. With a very similar design to the preceding. In this vase, on one side is depicted the Judgment of Paris, and on the other Jupiter appearing to Dana transformed into a shower of gold; both enclosed within circular panels, on either side of which are Cupids; the neck is painted with a dark blue band and spiral gadrooning, and the foot with geometrical patterns. *From the Spitzer Collection, 1893.* The pair £504.
- A Deruta Two-Handled Vase—9½ in. high. Painted with

- foliage, gadrooning and two oval panels of birds in lustred brown on a shaded blue ground. £131 5s.
- An Urbino Vase—14 in. high. Painted with The Destruction of the Children of Niobe and a coat-of-arms, the handles formed as horned masks.—*From Lord Hastings' Collection*, 1888. £52 10s.
- An Urbino Vase—17 in. high. Painted with The Meeting of Abraham and Melchisedeck; the neck modelled with three masks in relief; with one handle formed as a scroll supported by a mask; on circular foot. *From the Spitzer Collection*, 1893. £152 5s.
- A Venice Bowl and Cover, mounted with metal-gilt—8 in. high, 8 in. diam. of cover. The bowl is tazza-shaped, with convex sides, painted with cornucopiæ of fruit, birds, and scroll foliage in blue, and in the interior with a bust of a woman and a scroll inscribed "ANDROMADA"; the cover flat, and painted with a musical trophy in border of scroll foliage. The bowl is mounted with metal-gilt scroll handles, and border to the foot, and the cover surmounted by a cone-shaped knob. £19 19s.
- An Urbino Pilgrim-Bottle—13½ in. high. Painted with Pluto and Proserpine, and Nymphs bathing; the handles formed as Satyrs' heads; mounted with metal-gilt top. *From the Fountaine Collection*, 1884. £42.
- Another—14 in. high. Painted with a Bacchanalian Feast and The Triumph of Silenus; a coat-of-arms on the neck; the handles modelled as Satyrs' masks; mounted with metal-gilt top. *From the Fountaine Collection*, 1884. £220 10s.
- An Urbino or Castel-Durante Plate—9½ in. diam. Painted with Cupids in the centre on yellow ground, the border painted with military trophies in brown on dark blue ground, and a tablet dated 1570. £21.
- A Venice Dish—10 in. diam. Painted with musical and other trophies and the head of a horse on dark blue ground. £24 3s.
- A Pharmacy-Jar—13½ in. high.—Painted with a medallion head enclosed within a laurel wreath, and arabesque foliage in green, yellow, and buff on dark blue ground. £52 10s.
- A Faenza Pharmacy-Jar—9½ in. high. Painted with a bust of Diana, and bands of scroll foliage, on alternate green and buff ground. £32 11s.

- A Pharmacy Jar—14 in. high. Painted with a coat-of-arms on blue ground enclosed within a green laurel-wreath, and on the reverse with the name of the drug and foliage in blue; the handles formed as dolphins, and with short spout. £39 18s.
- A Dish—9½ in. diam. Painted with a coat-of-arms and initials CR in the centre; the border painted with pear-shaped panels coloured green and brown, and trelliswork in blue. £18 18s.
- A Della-Robbia Two-Handled Vase—12½ in. high. The neck modelled with overlapping scale-pattern, a band of interlaced strapwork round the centre, and vertical banding round the lower part; the handles formed as dolphins; the whole outlined in gold on blue ground. £99 15s.
- A Della-Robbia Oblong Plaque—14 in. high, 20 in. wide. Modelled in high relief with a Cherub's head, cornucopias of fruit, birds, and arabesque foliage terminating in flowers, in white on blue ground. In gilt frame.
- The Companion Plaque—12 in. high, 25 in. wide. With a nearly similar design. The pair £651.
- An Urbino Fluted Tazza—3 in. high, 10½ in. diam. The centre slightly raised and painted with Venus and Cupid in a landscape, surrounded by two bands of caryatid figures and Raffaellesque ornament. £63.
- An Urbino Tazza—9½ in. diam. On short foot, the whole of the surface covered with a dark coloured glaze, and the upper surface painted with two classical figures holding a bow and arrow and staff, and standing in a landscape. *From the Fountaine Collection, 1884.* £31 10s.
- A Faenza Tazza—3 in. high, 11½ in. diam. The centre raised and painted with a nude male figure, holding a musical instrument, in landscape background; the border decorated with dolphins and foliage on alternate blue, green, and sienna ground. £18 18s.
- An Urbino Oblong Saltcellar—3 in. high, 5½ in. wide. The receptacle for the salt painted with a figure of Minerva holding a shield and spear on dark blue ground enclosed within a green laurel-wreath; the sides painted with river-gods, allegorical of the Nile and the Tiber, and with a coat-of-arms at one end and green acanthus leaves at the corners; supported on four claw feet. *From the Hamilton Palace Collection, 1882.* £110 5s.

- A Caffaggiolo Plate—9½ in. diam. The wide flat rim painted with birds, scroll foliage terminating in birds' heads, a vase of fruit and masks, in green and yellow on dark blue ground ; the centre slightly sunk, and painted with a coat-of-arms and the initials GA on white ground ; the back painted with scroll foliage in blue. £462.
- A Caffaggiolo Tazza—1½ in. high, 8½ in. diam. Painted with two Cherubs seated on dolphins, supporting a shield-of-arms, with the initials BR ; above is a Cherub's head and cornucopiæ of fruit ; the design executed in blue, green, yellow, and brown on dark blue ground. £126.
- A Gubbio Dish—11½ in. diam. The wide, flat rim is painted with a formal design of scrollwork and honeysuckle ornament in lustred brown, green, and red on dark blue ground ; the centre sunk and painted with a child clinging to a tree ; a broad band of lustred yellow round the well. £462.
- A Gubbio Dish—14½ in. diam.—signed with initials, and dated 1524. The sunk centre painted with a shield-of-arms in lustred dark blue, yellow, and ruby, and with landscape background ; the well lustred brown ; the wide rim painted with a bold design of arabesque foliage in lustred brown, green, and ruby on shaded blue ground. The back pencilled with scroll foliage in lustred brown and ruby. *From the Seillière, the Debruges, and the Soltikoff Collections.* See Illustration. £2,835.
- A Caffaggiolo Triangular Saltcellar—3 in. high, 6½ in. wide. The receptacle decorated in bianco-sopra-bianco, and the rim painted with Cherubs, cornucopiæ, and the Arms of the Crescenti on dark blue ground ; the sides painted with winged monsters on dark blue ground, and the angles modelled with green acanthus leaves in high relief, supported on three claw feet. £131 5s.
- A Faenza Pilgrim-Bottle—13½ in. high. The neck is spirally fluted and painted with bands of scrollwork on alternate blue, green, and brown ground ; on each side of the bottle is a circular medallion painted with the portrait of a lady ; beneath these are modelled acanthus leaves in low relief ; the handles modelled as masks, and the stopper surmounted by a circular handle pierced with a *fleur-de-lis*. £283 10s.
- An Urbino Triangular-shaped Saltcellar—2½ in. high, 6½ in. wide. The centre painted with Amphitrite standing on a dolphin

with two Amorini in clouds above; the exterior modelled with oak branches in low relief, coloured yellow on dark blue ground. *From the Fountaine Collection*, 1884. £168.

- A Faenza Plate (Casa Pirota)—9½ in. diam. With sunk centre, painted with the Arms of the Strozzi and Ridolfi families, surmounted by a Cherub in yellow, dark blue, and brown on lavender-blue ground; the well decorated with bianco-sopra-azzurro between two bands of pearl ornament; the rim flat, painted with Cherubs and arabesque foliage in pale blue on dark blue ground. A dish from the same service is in the Victoria and Albert Museum. £168.

Another (Casa Pirota)—9½ in. diam. Of nearly similar design to the preceding, but with different Arms. £136 10s.

- A Deruta Two-handled Vase—11 in. high. Painted on each side with a head of a man in a circular medallion on a ground of scroll foliage; the whole executed in lustred brown and blue. £220 10s.

- A Deruta Two-handled Vase—11½ in. high. Painted with arabesque foliage and a band of gadrooning in lustred brown on a shaded blue ground; a band of oval and lozenge-shaped panels round the centre; the neck painted on each side with the Arms of Piccolomini. £210.

- A Large Upright Plaque—probably Faenza—24 in. by 19½ in. Painted with the Apostles beneath an arch, with the Virgin and Child on clouds above, and distant view of a town; the whole executed in shades of blue and buff. In carved wood frame. £315.

- A Faenza Dish (Casa Pirota)—10½ in. diam. The centre painted with two Cupids with bows and arrows and cornucopiæ in yellow, green, and brown, on dark blue ground; surrounding the centre panel is a narrow band of running foliage, and a wider band decorated in bianco-sopra-bianco, slightly enriched with V-shaped sienna ornaments. The broad border decorated with a band of arabesques, dolphins, and masks in blue and white on yellow ground, and among the design is introduced the date 1520; the back painted with petals in blue shaded with brown. *From the Spitzer Collection*, 1893. See Illustration. £1,470.

- A Caffaggiolo Small Plate—8 in. diam. The sunk centre painted with Cupid playing a flute and seated in a landscape, in blue, green, brown, and yellow enclosed within a band of

blue and white pearl ornament; the well pencilled with formal ornaments in brown on white ground. The flat rim decorated with masks, arabesques, and vases of fruit in green, yellow, brown, and pale blue on dark blue ground; the back painted with petals and fluting in blue and brown. See Illustration. £168.

- A Gubbio Saucer-Dish—by Maestro Giorgio—signed with initials—7½ in. diam. In the centre is a pear-shaped panel painted with a head of a Saint with nimbus, in lustred ruby and yellow on dark blue ground; the sloping border painted with dolphins, a basket of fruit, mask, and arabesques terminating in flowers, in lustred ruby and pale blue on yellow ground. See Illustration. £892 10s.
- A Deruta Dish—16½ in. diam. With sloping centre and nearly flat rim, entirely painted with panels of bold scroll foliage in lustred brown on shaded blue ground. £357.
- A Deruta or Pesaro Dish—15½ in. diam. With sloping centre and narrow, nearly flat rim, painted with a kite-shaped shield-of-arms, two horned caryatid monsters, two cornucopiæ of fruit and scroll foliage, in lustred brown and blue. £378.
- A Faenza Oval Plaque—5 in. by 3½ in. Probably from the centre of a dish. With Æneas carrying his aged father Anchises from the flames of the burning Troy, with landscape background in which are seen trees. Finely painted in the subdued tones of about 1520. In Florentine chestnut-wood frame, carved on either side with a figure of a nude boy, and below with a Cherub's mask; the pediment carved with a pierced shield, flanked on both sides by a scroll. £16 16s.
- A Pair of Faenza Pear-shaped Pharmacy-Bottles (Casa Pirola)—8½ in. high. With light blue ground, painted with fruit in green and yellow, and trellis and heart-shaped panels in dark blue; in the front of the bottles are the names of the drugs, and above the scrolls upon which they are written, the coat-of-arms of the Gonzages family of Mantua, and the initials SH. £89 5s.
- A Pair of Faenza Cylindrical Pharmacy-Jars—12½ in. high. Painted with a Saint and a nude female figure in a landscape, enclosed with green laurel wreaths, on a ground divided into vertical and horizontal panels and painted with foliage on dark blue, siena, and green ground. £105.

- A Caffaggiolo Large Pharmacy-Jug—19½ in. high. With trefoil lip; the front painted with a shield charged with a coat-of-arms, above which is a tablet dated 1538, and suspended from a Cherub's head on the lip; on either side is a large cornucopia of fruit and scroll foliage, boldly painted in polychrome on white ground; the handle coloured green and yellow, and below it is the badge of a hospital. *From the Bardini Collection, 1899. £315.*
- A Caffaggiolo Dish—12 in. diam. In the centre is a slightly raised boss inscribed in blue, MADALEN; the concave well painted with a band of interlaced green foliage and two rosettes in blue and brown; the narrow border decorated with a wreath of foliated ornament on dark blue ground. *From the Bardini Collection, 1899. £44 2s.*
- An Urbino Circular Cistern—13½ in. high, 21 in. diam. The interior painted with a Triumph of Amphitrite, a composition of numerous figures, with a view of buildings near the coast in the background; the exterior painted with Neptune, Amphitrite, and marine deities, and modelled in high relief with swags of fruit. The bowl of the cistern is supported by three nondescript monsters with lions' heads and claws and foliated bodies; on triangular base. £525.
- A Pesaro Ewer—8½ in. high. Of compressed spherical form; the upper part painted with scrollwork and foliage in blue, yellow, and brown, and the lower with fluting and concentric lines in blue. £36 15s.
- An Urbino Dish—9½ in. diam. With sunk centre and flat rim, painted with a male figure approaching from a cave, and a philosopher asleep on the ground; buildings and a raven in the background. *From the Fountaine Collection, 1884. £26 5s.*
- An Urbino Dish—12½ in. diam. Painted with the Daughters of Jacob at the Well, and numerous buildings in the background. £21.
- Another—12½ in. diam. Painted with Samson being bound by the Philistines; a landscape viewed through two arches in the background. £10 10s.
- A Small Cylindrical Pharmacy-Pot—4½ in. high. Painted with flowers and foliage in polychrome on dark blue ground, and bands of berried leafage round the borders. £25 4s.
- A Pharmacy-Bottle—8½ in. high. Painted with a medallion

bust, and the name of the drug inscribed on a scroll, on dark blue ground decorated with scroll foliage in yellow; the neck painted with leafage on blue and green ground.

£14 14s.

An Upright Plaque—6½ in. by 5½ in. Painted with a bust of a man, in shades of yellow and green on dark blue ground; behind the head is an inscribed scroll, and above, a coat-of-arms. In wood frame. £12 12s.

A La Frata Bottle—11½ in. high—Formed as a two-headed eagle, with sgraffiato decoration, the plumage coloured yellow, green, and blue. £18 18s.

Pair of Savona White Busts of Children—6½ in. high. They are represented with their heads turned to their left and right, with curling hair. On gilt wood plinths. £430 10s.

PERSIAN FAÏENCE

A Ewer—8½ in. high. With tapering spout and wide lip, painted with peacocks and foliage, lusted brown. £199 10s.

A Ewer—14 in. high. Painted with vertical panels of inscriptions and scrollwork, lusted brown, divided by turquoise lines; mounted with chased silver neck, cover, spout, handle, and foot. £73 10s.

Two Bottles—4½ in. high. Of depressed oviform shape, boldly painted with foliage and fluting, in lusted brown; mounted with metal necks. £23 2s.

A Deep Dish—14½ in. diam. Decorated in the centre with a spray of flowers and figures of hares, reserved in white on lusted gold ground, and further enriched with splashes of turquoise glaze; the well divided into rectangular compartments by turquoise lines. £71 8s.

A Bowl—8½ in. diam. Decorated with a bird in the centre and panels of characters round the sides, reserved in white on lusted brown ground, and divided by turquoise and dark blue lines, the exterior painted with cones in brown. £16 16s.

A Small Bowl—6½ in. diam. Painted with Hom "The Tree of Life" in turquoise and dark blue, on lusted brown ground with foliage reserved in white, blue lines round the border and brown fluting outside. £8 8s.

- A Bowl—8½ in. diam. In the centre, in a circular panel, are figures of a hare and hound in dark and turquoise blue, alternate leaf and cone-shaped ornaments round the well; an iridescent deposit round the lip. £50 8s.
- A Bowl—6½ in. diam. With fluted petal-pattern exterior, the interior decorated with triangular panels with flowers in lusted brown and blue. £63.
- A Shallow Dish—6½ in. diam. With a spray of flowers in the centre in lusted brown; traces of an inscription on the exterior. £10 10s.
- A Shallow Dish—3½ in. diam. On three feet, the interior decorated with two sprays of foliage reserved in white on pale brown ground. £6 6s.
- A Vase—4½ in. high. Of compressed oviform shape, with open lip, painted with foliage in three bands in lusted brown, and with vertical lines round the neck. £14 14s.
- A Sprinkler—5½ in. high. With a band round the centre decorated with trefoil leaves, narrower bands round the neck in dark lusted brown. £16 16s.
- A Small Bowl—4½ in. diam. Painted inside with formally arranged flowers in ruby and yellow, and a wreath of foliage round the rim, the exterior painted with tulips. £21.
- A Deep Dish—12½ in. diam. In the centre is a dahlia-shaped ornament, on the well are heart and petal-shaped panels with arabesque ornaments painted alternately in blue and black, an iridescent deposit on the rim. £26 5s.
- A Saucer, a Cup, and a small Jar. The saucer painted with a bird and flowers in brown and yellow, with blue exterior; the cup painted in brown and yellow; and the jar in brown and blue. £3 13s. 6d.
- A Jug—11 in. high. Decorated with figures and birds reserved in white on lusted brown ground, and divided into oval and petal-shaped panels by blue lines; mounted with metal neck and handle. £157 10s.
- A Bottle—12½ in. high. Painted with foliage in lusted brown in leaf-shaped panels on brown ground, and mounted with enamelled metal neck. £29 8s.
- A Bowl—7 in. diam. With maple-leaf ornament reserved in the centre; the exterior blue, with spiral sprays of flowers in lusted ruby. £71 8s.
- Another—7½ in. diam. With a rosette ornament in the centre

- in lusted brown ; blue exterior, with a horizontal band of moss-roses and other flowers in lusted brown. £29 8s.
- A Bowl—7½ in. diam. Painted inside and out with foliage in lusted brown in quatrefoil-shaped panels. £16 16s.
- A Saucer-Dish—8½ in. diam. Painted with foliage in lusted brown, and cones in blue ; pampas-grass on the exterior in brown. £39 18s.
- A Saucer-Dish—8½ in. diam. With blue interior, with forest trees in lusted brown ; arabesque ornament on the exterior. £31 10s.
- Two Saucer-Dishes—9 in. diam. One with a group of five panels in the centre in pale lusted brown, arabesque exterior ; and the other, nearly similar, with forest trees in the centre. £23 2s.
- A Saucer-Dish—8½ in. diam. Painted with peacocks and foliage in lusted brown, and with formally-arranged groups of flowers outside. £18 18s.
- A Saucer-Dish—8½ in. diam. With an intricate leaf-shaped design in the centre, reserved in white on a lusted brown ground ; blue exterior, with five groups of formal flowers. £60 18s.
- A Pear-Shaped Bottle—8½ in. high. With blue ground, painted with bands of foliage and scroll-work in lusted brown. £273.
- A Compressed Ovoid Vessel—11 in. high. With blue glaze, with spiral groups of ferns and peacocks in lusted brown ; with bronze cover, incised with arabesque ornaments and inlaid with inscriptions in gold. £44 2s.
- A Vase and a Cup. The vase has an open lip, and is painted with iris and cones in lusted brown ; the cup painted with cones. £17 17s.
- A Bowl—10 in. diam. With turquoise glaze, crudely decorated with triangular panels of trelliswork in black, and fluting on the exterior with iridescent deposit. £17 17s.
- A Pharmacy-Jar—13½ in. high. Of cylindrical form, with compressed centre, painted with cone ornaments in turquoise and dark blue in duplicated divisions on a groundwork of foliage, with iridescent deposit. £65 2s.
- A Vase—12 in. high. With dark blue glaze, the lower part unglazed, the shoulder decorated with scrollwork in low relief, and the neck incised with fluting ; mounted with powder-flasks for handles. £73 10s.

- A Large Bowl—20½ in. diam. With a landscape, peonies and other flowers in the Chinese taste, painted in blue on white ground. £13 13s.
- A Bowl—11 in. diam. With incurved lip. Both the exterior and interior decoration is in low relief, and takes the form of the Chinese Hō-Hō bird, a hare, and formal flowers pencilled in black. £147.
- A Jar—8 in. high. With remains of the original turquoise glaze, with decoration in black; almost entirely covered by a highly iridescent deposit. £22 1s.
- Two Shallow Bowls—4½ in. and 4¾ in. diam. Decorated with fish and scroll designs on a ground with dark blue glaze. £168.
- A Saucer-Dish, a Bottle, and a Bowl. The dish has a circular compartment in the centre and six petal-shaped panels round the border, decorated with black diaper ornaments on a blue and white ground; the bottle nine-sided, and similarly decorated; the bowl of gombroon ware. £13 13s.
- A Small Bottle; and a Figure of a Cat. Both have a turquoise glaze, and are slightly decorated with scrollwork in black. £8 8s.
- Two Small Bowls, Three Jars, and a Lamp. The bowls and lamp have a turquoise glaze; the jars are variously decorated. £68 5s.
- A Rosewater-Ewer—13 in. high. With dark blue glaze, and melon-shaped body with oval panels pierced *à jour* with scrollwork; mounted with engraved metal cover and spout. £210.
- A Cylindrical Jar—12 in. high. With turquoise glaze, pencilled with foliage in black, with slightly raised panels. £399.
- Two Circular Dishes—18¾ in. and 17½ in. diam. One is painted in the centre with a vase of flowers in the Chinese taste; and the other with a dragon, copied from a dish of earlier date. £15 15s.
- A Bowl—16 in. diam. The exterior decorated with circular and oval panels reserved in white upon a blue ground, which is further enriched with floral scrolls in slight relief, likewise reserved in white. Carved wood stand. £52 10s.
- Two Bottles, a Jar, and a Dish. The bottles of celadon; the jar square and decorated with brown panels of leafage in

the Chinese taste; the dish painted with quails and flowers in colours. £22 1s.

A Rose-water Ewer and a Jar—14 in. and 11 in. high. The ewer has a yellow glaze, and is mounted with a metal neck, cover, and spout; the jar decorated with willow-leaves reserved in white on blue ground. £44 2s.

Two Vases, a Bottle, and a Boat-shaped Vessel. Decorated with various conventional ornaments and with turquoise glaze. £22 1s.

A Plate, Three Dishes, Two Bowls, and a Mug. Various decorated in blue and black. £12 12s.

A Dish and Two Tiles. The dish decorated with a tiger reserved in white on blue ground, the border incised beneath the glaze; the tiles star-shaped and with inscriptions in blue. £13 13s.

A Bottle and a Ewer—13 in. and 9½ in. high. The bottle formed as a bird, painted with leafage in blue; the ewer has a lavender-blue glaze. £37 16s.

A Large Dish—19½ in. diam. With shaped border, painted in blue with figures on a terrace, and petal-shaped panels round the borders in the Chinese taste. £12 12s.

A Large Saucer-Dish—18 in. diam. With a panel in the centre containing a crane reserved in white on a blue ground, with diaper-pattern border in the Chinese taste. £8 8s.

Two Star-shaped Tiles. With ornaments in lusted brown and blue, and inscriptions round the borders. £16 16s.

Four Star-shaped Tiles. Painted with formal flowers and cones in brown and blue. £6 16s. 6d.

Seven Tiles. With decoration in lusted brown, and painted in blue. £8 8s.

Six Damascus Tiles—framed. Painted with a design of running foliage. £44 2s.

Three Tiles. Two star-shaped and one cross-shaped, decorated with arabesque foliage, reserved in white on lusted brown ground, with inscriptions round the borders. £54 12s.

Five Tiles. Star-shaped, three painted with hares and foliage in lusted brown; and two modelled with a bird and flowers in slight relief on a brown ground. £18 18s.

Twelve Tiles—framed. Star-shaped, and with scroll foliage in slight relief on dark blue ground, partly gilt and dotted with white. £73 10s.

Nine Tiles—5 in. diam.—framed. They are of hexagonal shape, painted with arabesque foliage in black on green ground, with black border ; in wood frame. £21.

A Ewer—8½ in. high.—Turkish, probably from Kutahia. With long neck and scroll handle, painted with formally-arranged sprays of flowers and foliage in shades of blue and turquoise. £162 15s.

Two Jars—11½ in. and 11 in. high.—Turkish, one probably from Damascus. One painted with bands of formal flowers in blue on white ground ; and the other with diapers in dark blue. £65 2s.

A Rhodian Dish—11 in diam. With a true arabesque design reserved in white, heightened with red and dark blue on a turquoise blue ground. £60 18s.

Another—12 in. diam. With a cone-shaped panel in the centre, with tulips and other flowers reserved in white on a turquoise blue ground, bordered by sprays of bluebells. £63.

FRANCE

FRENCH FAÏENCE

Marseilles.—Tureen and cover, oval, painted with river scenes. £15 5s.

Five plates decorated with figures in landscapes. £13 8s.

Strasburg.—A pair of water-coolers. £7 4s.

Old basket and dish, marked Hannong. £6.

Rouen.—Oval dish with decoration in Chinese style. £10 10s.

Pair of plates, with figures of a Mogul. £6 10s.

Pair of plates painted in polychrome. £20.

Pair of plates, polychrome, mandarin style. £9 9s.

Two plates, blue and red, with floral design. £22.

Unfortunately, the above prices, and a few given with the illustrations, give only a fair idea of the value of these wares, which is rising rapidly. Australia has developed recently a taste for collecting, and in Europe and the United States of America fine porcelain and pottery are exciting more and more attention from an ever-increasing army of collectors. The supply of old treasures is diminishing, consequently they cost more.

GERMAN STONEWARE

This has not been before the English public in the same way that other continental wares have. The auction prices are scanty, and the paragraph below shows the results of a sale at Berlin in May 1903.

A blue-grey Raeren jug, with pewter lid, the body divided into sections, forming eight biblical representations, sold for £18 15s.; and £28 was the price paid for a similar jug, but rather larger and dated 1595. A Siegburg Pinte (high, straight mug), with pewter lid, decorated in relief with various coats-of-arms, and bearing the initials HH and date 1574 about 10½ in. high, fetched £18; and a larger one, more richly ornamented, was secured for £25 10s. Another of these much-sought-after beer-mugs, bearing the same initials as above, and marked Helena 1570, sold for £30. Perhaps the greatest interest, however, was shown for a Kreussen mug, 6 in. high. A so-called "Jagdkrieg" (hunting cup), with pewter lid and foot, on the body a hunting scene in coloured enamel, realised £31 10s. A statuette, "St. Elisabeth," holding a basket of fruit, the long hair under a crown from which hangs a veil—height about 12½ in.—was sold for £30. A small Siegburg mug, in the form of an owl, the head of silver, and 6½ in. high, went for £28 10s. These prices are only a faint indication of the value of fine German stoneware.

HOLLAND

DELFT (BLUE AND POLYCHROME)

DELFT, AUGUST 1902

One Centimètre = $\frac{2}{5}$ of an inch nearly

- Vases, set of five, decorated in blue flowers; three pieces are restored; height 55 cent. £50.
- Vases, set of five, decorated in blue, Chinese ladies in a garden slightly restored, height 31 cent. £69.
- Vases, set of three, octagonal form with covers, and two flower vases with covers surmounted by Fô dog, decorated in blue height 42 cent. £34 18s. 7d.

- Vases, set of five, hexagonal, with covers surmounted by Fô dogs, decorated in compartments with deer in Chinese landscape, with the mark of A. C. de Keyser, height 29 cent. £25 7s. 9d.
- Vases, set of five, decorated in hawthorn blue, mark G. V. S. (Geertruy Verstelle), height 37 cent. £40 12s. 6d.
- Vases, set of five, three with covers, decorated in blue with border in relief, restored, height 38 cent. £30 9s. 6d.
- Vases, set of five, decorated in blue, pagoda in a landscape, monogram, M.V.S., height 18 cent. £40 12s. 6d.
- Vases, set of three, with covers, and two others of octagonal form, decorated in blue flowers, restored, mark P.H. £29 5s.
- Vases, set of nine, decorated in blue with Chinese subjects on a bluish ground, one defective, mark I.V.D.B. £24 7s. 6d.
- Vases, set of five, three with covers, decorated with flowers and birds in blue, one handle and one cover a little damaged. £23 11s. 3d.
- Vases, set of three, with covers, and two others of octagonal form, decorated in blue, Chinese subjects in compartments. £30 17s. 6d.
- Vases, set of five, decorated in blue with flowers and birds, one piece damaged. £19 10s.
- Vases, a pair, two flower vases, and a jar of octagonal form, decorated in blue, red, and gold with flowers and birds, slightly restored, mark A.P. (Adrian Pynaker), height 16.5 cent. £48 15s.
- Vase, small octagonal pear-shaped, decorated in polychrome and enamel, red, blue, green, and gold, a bird of paradise among flowers, in imitation of famille-verte, height 18 cent. £17.
- Vase and cover, decorated in blue in compartments with landscapes, foliage, and flowers, height 44 cent. £17 17s. 6d.
- Vases, pair, oviform, decorated in blue with flowers. £22 7s.
- Statuette of a lute-player, decorated in polychrome, marked v. Duyn, height 31 cent. £67 8s. 9d.
- Statuette of the Madonna holding the Infant Jesus on her arm, decorated in blue; the foot is decorated in polychrome with the inscription, *De lief de is sterker dan de doot*, 1754, height 45 cent. £23 11s. 3d.
- Jar, oviform, with handle and chased silver cover, the body decorated with a landscape in blue, mark a star?, height 57 cent. £57 13s. 9d.

- Bottle, of trunk form with handles, and pewter cover, decorated in blue with flowers, mark *Roos* (Fabrique de Cosyns). £19 10s.
- Milk jug with cover, decorated blue polychrome and enamel with Chinese figures, etc., marked A.P. (Adrian Pynaker). £40 12s. 6d.
- Money-box with cover, decorated in blue with scenes of Dutch life and with portraits, mark D : VD : L., height 31 cent. £26.
- Box, round, with cover, decorated in blue, on the cover a buzzard fishing for herrings, with legends, *De jonge jop, Jacob Jopp Drop*; around the box are two seascapes; mark, the star of Justus de Berg. £12 3s. 9d.
- Box, for cake, circular, with cover and dish, decorated in blue with two slight cracks. £17 17s. 6d.
- Butter dishes, two, with covers, in form of a hen sitting on her eggs, decorated in polychrome, mark of Hendrik van Middeldyk, 1764. £21 10s. 6d.
- Cruet-stand, decorated in red, blue, and gold, the bottles mounted with silver, mark P. (Pynaker). £33 14s. 6d.
- Strawberry dishes, pair, decorated in blue with landscapes and figures; the handles are formed of dolphins; mark, an anchor (Justus Brouwer). £24 7s. 6d.
- Candlesticks, pair, decorated in blue with animals among flowers, mark $\frac{D}{60}$ (Jan Theunis Dextra), height 20 cent. £17.
- Candlesticks, pair, decorated in blue with flowers, with the mark of Lambertus van Eenhoorn. £38 4s.
- Cup, small, decorated in polychrome with birds and flowers. £25 5s.
- Plaques, pair, polygonal, decorated in polychrome with parrots on branches of flowers. £30.
- Plaque, rectangular, decorated in polychrome with bouquets of flowers, in ebony frame, height 32 cent., length 25 cent. £25 3s. 9d.
- Plaque, decorated in blue, representing a landscape with peasants in ebony frame, date about 1700, height 29 cent., length 32.5 cent. £29 5s.
- Plaques, polygonal, pair, decorated in blue with houses on the banks of a river. £16 13s.
- Dishes, pair large, decorated in blue, Chinese style, in the centre a flower bowl with flowers, diameter 40 cent. £26 16s. 3d.

- Dishes, pair, decorated in blue with bouquets of flowers, mark L.F. or L.E. (united), attributed to Louis Fictor or Lambertus van den Eenhoorn, diameter 34 cent. £18 5s. 8d.
- Plates, set of six, decorated in blue with scenes of country life, mark ^{C * B} 1731 (Cornelis de Berg). £56 17s. 6d.
- Plates, pair, decorated in polychrome and enamel, red, blue, green, and gold flowers; mark, Adrian Pynaker. £27 12s. 6d.
- Panel, in relief, decorated in polychrome, representing an allegory on the Four Ages of Man, the work of the studio of Joost Thooft et Labouchere of Delft, after drawings by A. le Comte, L. Senf, height 144 cent., length 91 cent. £24 7s. 6d.

OTHER DELFT PRICES

- Cistern, with two taps, blue on white, 18 in. Foster, February 20, 1902. £5.
- Dishes, pair, with buildings, rocks, and flowers in red, blue, and gold, in the Chinese taste, 13½ in. diameter; a barber's dish, with sprays of flowers; and a pair of two-handled cups, with figures in panels on a flowered ground, in the Chinese taste, 4 in. high. Christie, February 6, 1902. £49 7s.
- Figures, pair, of cows, painted with sprays of flowers; a pair of figures of rabbits; and a pair of figures of cocks. Christie, February 6, 1902. £26 5s.
- Figures, pair, of pug dogs, seated upon pedestals, which are decorated with festoons of laurels in relief, 9½ in. high. Christie, February 6, 1902. £46 4s.
- Figure of a boy playing a hurdy-gurdy, on a triangular-shaped base, decorated in colours and gilt. Sotheby, February 24, 1902. £11 15s.
- Jars, four 10 in., blue and white. Maddison, Miles & Maddison, Great Yarmouth, February 4, 1902. £3.
- Jug, large, formed as a man seated on a mound, 14 in. high. Sotheby, February 24, 1902. £4 15s.
- Plaque, large, oval, upright, painted with a warrior and a lady on a terrace, in the Chinese taste. Christie, February 6, 1902. £28 7s.
- Plaques, pair, square-shaped, with exotic birds; an oblong plaque, similarly decorated; a fluted jug and cover; and

- a watchstand, painted with a figure of Cupid. Christie, February 6, 1902. £25 4s.
- Vase, octagonal, decorated in flowers. Hepper & Sons, Leeds, February 5, 1902. £3 10s.
- Vases, pair, cylindrical, with sprays of flowers in the Chinese taste, in blue and red, 12½ in. high. Christie, February 1902. £54 12s.
- Vases, two pairs, 9 in. Maddison, Miles & Maddison, Great Yarmouth. February 5, 1902. £7 15s.
- Plates, set of twelve, blue and white, painted with subjects illustrating the months. Christie, March 25, 1902. £30.
- Plates, two, polychrome. Hôtel Drouot, Paris, March 22, 1902. £4.
- Plaque, 13 in., with portrait of William of Orange. Elliott, Fry & Co., Plymouth, March 11, 1902. £3.

ITALY

DELLA ROBBIA AND OTHER FAÏENCE

SOLD IN MAY 1902

- Circular medallion, of Della Robbia faïence, with a shield in the centre charged with the arms of the Dello Stecento family, on a yellow, fluted, shell-pattern field, moulded border of fruit, vegetables, and flowers, 24 in. diam., late fifteenth century. £100.
- Circular medallion, of Della Robbia faïence, with a kite-shaped shield in the centre charged with the arms of the Frescobaldi family, on a blue, fluted, shell-pattern ground, sunk border decorated with a duplicated design of laurel leaves, 25 in. diam., late fifteenth century. £80.
- Circular medallion, of Della Robbia faïence, with a shield in the centre charged with the arms of the Cambini family, on a fluted, blue shell-pattern field, moulded border of fruit and vegetables, 28 in. diam., sixteenth century. £120.
- Circular medallion, of Della Robbia faïence, with a shield in the centre charged with the arms of Gaitani family, of Palermo, quartered with those of Minerbetti family, on a fluted, blue shell-pattern ground, moulded border of fruit and flowers, 21 in. diam., late fifteenth century. £100.
- Circular medallion, of Della Robbia faïence, with a shield in the centre charged with the arms of the Ghettoni family,

- Florence, on a white, fluted, shell-pattern field, moulded border of fruit, vegetables, and flowers, 27 in. diam., late fifteenth century. £100
- Circular medallion, of Della Robbia faïence, the centre decorated with a shield in relief, bearing the cognizance of the Michelozzi family, on a blue field with ribands in yellow, moulded border of fruit, 25 in. diam., sixteenth century. £85.
- Circular medallion, of Della Robbia faïence, the centre decorated with a kite-shaped shield charged with the arms of the Dei family, of Florence, on a white field hollowed to a shell ornament, border of fruit and flowers, 25 in. diam., early sixteenth century. £120.
- Circular medallion, of Della Robbia faïence, with a kite-shaped shield in the centre charged with the arms of the Salviati family, on a blue shell-pattern ground, in moulded border of fruit and flowers, 25½ in. diam., late fifteenth century. £120.
- Circular medallion, of Della Robbia faïence, in the centre of which is the bust of a Roman Emperor, on a blue ground, moulded border of fruit and flowers, 25 in. diam., early sixteenth century. £180.
- Life-sized bust, of Della Robbia faïence; the head represents the youthful Bacchus; the hair wreathed with grapes and vine-leaves, and with classical scales, cuirass, and lion's mask; 20 in. high, sixteenth century. £145.
- Oviform ewer, of white Medici faïence, the handle terminating in acanthus foliage, and extending over the lip, where it finishes in a dolphin's head; the lip is supported on the head of a caryatid male figure, through the arms of which passes a trap encircling the body of the ewer, 30 in. high, sixteenth century, on carved and gilt tripod stand, with festoons of flowers, pateræ, and classical mouldings. *From the Palace of Prince Borghese, at Rome.* £85.
- Plaque, of Della Robbia faïence, with arched top, modelled in basso-relievo with a figure of the Virgin kneeling in adoration before the Infant Christ; the emblem of the Holy Ghost descends from the figure of the Almighty above, who is seen surrounded by Cherubims; in border of egg-and-tongue design, 26 in. high, 18 in. wide, on a bracket of the same faïence, supported by a flying figure of a Cherubim. £195.
- Plaque, of Della Robbia faïence, with dome top, modelled in

relief with the Virgin holding the Infant Saviour, whose hand is raised in benediction, 19 in. high, 13 in. wide, in painted and gilt wood frame, with arched top, and bracket-like support beneath. £200.

Relief, of Della Robbia faience, of the Virgin and Child enthroned, 21 in. high, on bracket of the same faience, with a head of a Cherubim in high relief. The Infant Christ is held in the right arm of the Virgin, supported by the left hand; her hair loosely bound and wound with a scarf; the body enveloped in the loose, ample folds of the robe; the background has an arched top, bordered by two wreaths of fruit and foliage suspended from a ring above, enamelled in blue, green, mauve, and yellow. £160.

Vases, pair, oviform, Persian ware, decorated with foliage and flowers in blue on white ground, 10½ in. high. £340.

MAJOLICA

BARDINI COLLECTION, SOLD IN MAY 1902

Biberon, Caffaggiolo, of spherical form, the spout formed as a scaly serpent, and stretching above the lip of the vase, on one side, is a profile bust of a man, on the other that of a woman; below is a medallion with the letter T; round the base is a riband with inscription O · D · S · LINI; 11 in. high, fifteenth century. £35.

Dish, Caffaggiolo, with three pine cones in the centre, arranged in the manner of a trefoil, with two leaves of conventional foliage between and two peacock's eyes below; around the border is a duplicated design of the "Holy Ray," painted alternately in blue and maroon, 15½ in. diam., middle of the fifteenth century. £125.

Dish, Caffaggiolo, painted in polychrome with a circular panel in the centre with a cross arrangement of leaves, and the "Holy Ray" round the well, and serrated leaf design round the border, 15 in. high, fifteenth century. £20

Dish, Deruta, with a circular panel in the centre, painted with a figure of a page, in slashed yellow doublet and green trunk-hose; his right hand rests upon a shield with the arms of the Orsini family, the left holding an inverted hunting spear; the border is divided into three panels of scale orna-

ment, alternating with three panels of conventional scroll-work in polychrome, 15½ in. diam., early sixteenth century. *From the Orsini Collection.* £30.

Dish, Faenza, painted in the centre with a shield bearing the device of a religious order in dark blue; the shield is bordered with yellow on a blue field, the border painted with duplicated leaves arranged in petal-like form, 18 in. diam., late fifteenth century. £105.

Dish, Deruta, lustred in blue and gold, with a circular panel in the centre, painted with a seated figure of Justice; in her right hand she holds the sword, in the left the balance; the border is formed of alternating panels of scale and honeycomb ornament, 16½ in. diam., early sixteenth century. £46.

Dish, Deruta, lustred blue and pale yellow, painted in the centre with a profile portrait of a lady, in Florentine costume, inscribed on a riband label *LAMPERIA · BELLA*, the border decorated with panels of scale-pattern and other ornament, 16 in. diam., early sixteenth century. £42.

Dish, circular Deruta ware, with sunk centre, painted with a portrait of Sigismondo Malatesta in border of duplicated foliage on amber ground, 17 in. diam. £42.

Dish, Faenza, with a circular panel in the centre with green and orange chequers bordered by six bands of various geometrical riband and petal designs in polychrome, 15½ in. diam., end of the fifteenth century. £120.

Dish, Rhodian, with formal sprays of bluebells, hyacinths, and folded palm leaves, a small circular medallion in the centre in polychrome, 14 in. diam. £33.

Ewer, oviform, Caffaggiolo, painted with the arms of the Marquis of Antinori of Florence, in a kite-shaped shield, and surmounted by a heaume with rich lambrequins, 13½ in. high, fifteenth century. £70.

Inkstand, Faenza, formed as a group of a man on horseback carrying a woman on the crupper, a naked figure of a child on the left, carrying a heart in one hand and a trefoil in the other, on circular base supported by three figures of lions, 10 in. high, fifteenth century. £100.

Inkstand, Urbino ware, formed as a boat, containing two figures of men drawing in a net, resting upon a base, with winged female terminals at the angles and spaces for drawers, 11½ in. high, late sixteenth century. £60.

Jar, two-handled, Faenza, on foot, painted with a figure of Prometheus and the Eagle, on dark blue ground, and inscription below, *ESTRATTO DI PAPAVERO*, 9½ in. high, late fifteenth century. £30.

Another, of similar form, with a portrait bust of a man, an inscription below, *MARCORI*, 9½ in. high, fifteenth century. £46.

Pharmacy-Jar, Faenza, with a band round the centre, with inscription *EL · LOCH · DE · PAPAVERO*; below is a figure of an angel carrying a branch, above is a monogram on blue and yellow ground in laurel border; 7 in. high, sixteenth century: another, very similar, with inscription *EL° DE GENTIANA*, 6½ in. high, sixteenth century. £60.

Pharmacy-Jar, Caffaggiolo, with inscription in a band round the centre *JOEFANUM*, and with a medallion of foliage on yellow ground, surrounded by laurel leaves, 8½ in. high, fifteenth century. £42.

Pharmacy-Jars, pair of Caffaggiolo, a band round the upper part, with inscriptions *SEME · DI · NIPITELLA* and *IPODIO · D'OSSO*, the lower part decorated with palm-leaves and grotesque dolphins on yellow ground, 9 in. high, fifteenth century. £190.

Pharmacy-Vase, Caffaggiolo, of spherical form, with wide opening and circular foot; in a medallion is a portrait bust of a man in cap and damask robe, the ground yellow with decoration in blue, 7½ in. high, fifteenth century. £34.

Pharmacy-Vases, pair, Faenza, formed as ewers, painted with a white riband bearing the inscription *OXIMEL* and *S. FANFARE* and foliage in green on white ground, 5½ in. high, sixteenth century. £48.

Pharmacy-Vase, Caffaggiolo, of cylindrical form, painted with vertical panels of foliage in blue on white ground, 14½ in. high, fifteenth century. £95.

Pharmacy-Vase, Caffaggiolo, of cylindrical form, with a large oval panel, enclosing two medallions, painted with the head of the Virgin and the bust of a negro, taken from the arms of the Marquis Pucci of Florence, and with *TRIACA · F(IN)* on a cartouche, 12½ in. high, fifteenth century. £90.

Pharmacy-Bottle, Caffaggiolo, of spherical form, painted with two cornucopiæ of fruit and flowers: in the centre is a candelabrum crossing a cartouche, with inscription *LA BRETONICA*; on the neck a shield shaped as a horse's head

with the arms of the Florentine family Spannoch-Ricco-
manni, 16 in. high, fifteenth century. £58.

Pharmacy-Jar, Faenza, of almost spherical form, with narrow
neck painted with a laurel wreath; on one side, a circular
medallion in laurel border, in the centre of which is a shield
with the family arms of Pope Julio II., 13 in. high, sixteenth
century. £105.

Pharmacy-Vase, Urbino, with a band round the centre with
inscription PADDICHE; above is a profile head of a woman
in a medallion on yellow ground with laurel border; on
each side of the medallion two Sphinxes on blue ground;
12½ in. high, sixteenth century. £70.

Pharmacy-Jars, pair, oviform Faenza, with a circular medallion
painted with the emblems of a religious order in border of
laurel leaves, the rest of the vase decorated with true ara-
besques in dark blue, 13 in. high, sixteenth century. £90.

Pilgrim-Bottle, Montelupo, with lion's head handles for suspen-
sion, with foliage decoration in yellow, on groundw.
the same colour, 13 in. high, fifteenth century. £46.

Pilgrim-Bottle, of La Frata faience, with a grotesque mask in
the centre in relief, with a sea-horse on either side, poly-
chrome decoration, 11½ in. high, fifteenth century. £74.

Plate, Caffaggiolo, deep, with inscription "MILINA B(ELLA)" on
scale-pattern ground in the centre, the border composed of
narrow bands of scale and other ornaments, 10 in. diam.,
fifteenth century. £24.

Plate, Faenza, with a winged figure holding a trident in the
centre, round the border finely-drawn scrollwork, "bianco
su bianco," 9½ in. diam., sixteenth century. £50.

Two-handled biberon, Caffaggiolo, oviform, with an oval shield
on one side, with the arms of Medici quartered with those
of Lorraine, in strapwork border surmounted by the grand
ducal crown of Tuscany, masks below the handles, and
groundwork of formal fruit and foliage, 16½ in. high, six-
teenth century. Made in commemoration of the marriage
of Ferdinand I. de' Medici with Christine de Lorraine. £100.

Vases, two-handled pair, Faenza, of cylindrical form, painted
with arabesques, and with two large and four smaller oval
medallions, painted with grotesques, by Appiani, in borders
of dark blue, 14½ in. high, eighteenth century. £35.

Vase, two-handled Caffaggiolo oviform, decorated in polychrome

- with a shield in a medallion in floral border, bearing the arms of the Florentine family of Gianfigliuzzi, $6\frac{1}{2}$ in. high, fifteenth century. £32.
- Vase, two-handled Caffaggiolo, painted with a portrait bust of a woman, full face, a riband below with inscription CONSERVA BUGI OSSATA, in Gothic characters, decoration, polychrome on white ground, $13\frac{1}{2}$ in. high, sixteenth century. £95.
- Vase, Caffaggiolo, two-handled, painted with a profile bust of a lady in a trapezium-shaped medallion, inscription DIANTOF on a white riband below, $9\frac{1}{2}$ in. high., fifteenth century. £30.
- Vase, Caffaggiolo, formed as a pineapple, with decoration in relief in imitation of the leaves, in blue enamel with yellow lustre; the cover forms the point of the pineapple; 21 in. high, fifteenth century. £80.
- Vase, two-handled, of Montelupo faïence, with early characteristic decoration in blue on white ground, 15 in. high, fifteenth century. £120.
- Vase, Urbino, oviform, with snake handles terminating in masks, the entire surface painted with Raffaellesque ornament, 13 in. high, sixteenth century. £85.
- Vase, two-handled, Montelupo, with characteristic fern foliage in dark blue, $8\frac{1}{2}$ in. high, fifteenth century. £40.
- Vase, pear-shaped Montelupo, the cover formed as a group of fruit and flowers, with grotesque masks in relief, and painted with the arms of the Marsili family of Florence, on a groundwork of conventional floral decoration, $26\frac{1}{2}$ in. high. £30.
- Vases, two-handled, pair, of white Urbino faïence, with upright serpent handles, fluted bases and festoons of laurel in relief, supported by masks, and with a bee in full relief on the shoulder, $30\frac{1}{2}$ in. high, seventeenth century, made for Prince Barberini. £30.

PERSIAN

- Bottle, depressed globular, with open lip, decorated with bands of various ornament in dark lusted brown, 5 in. high; and another, nearly similar, $4\frac{1}{2}$ in. high. Christie, March 13, 1902. £61 19s.
- Bottle, depressed, of octafoil shape, with decorations in dark lusted red, and with Chinese metal-gilt rim and foot, $5\frac{1}{2}$ in. high. Christie, March 13, 1902. £52 10s.

- Bottle, of similar form, with decoration in black on slate-blue ground, $5\frac{1}{2}$ in. high. Christie, March 13, 1902. £60 18s.
- Frieze, tile upright, moulded in relief with a huntsman and attendant, and reversed figure of a peacock in colours on a dark blue ground, $15\frac{1}{2}$ in. \times 10 in. Christie, March 13, 1902. £5 15s. 6d.
- Frieze tiles, pair, moulded in relief with figures of ladies and gentlemen on a dark-blue flowered ground, with buildings in the distance, 13 in. \times $14\frac{1}{2}$ in. Christie, March 13, 1902. £6 16s 6d.
- Jars, pair, turquoise crackle, shaped to the outline of an arch, moulded with figures of Nautch girls and flowers in relief, 9 in. high. Christie, March 13, 1902. £13 13s.
- Jar and cover, oviform, enamelled with sprays of conventional flowers in colours upon a black ground with green scrolls, in the Chinese taste, and with ormolu foot, mount and rim of Louis XVI. design, $10\frac{1}{2}$ in. high. Christie, March 13, 1902. £24 3s.
- Panel, rectangular, of early Mosaic tile-work, with a true arabesque design executed in blue, black, green, white, and yellow, 17 in. \times 12 in., in oak frame. Christie, March 13, 1902. £22 1s.
- Panel, composed of twelve star-shaped tiles, each bordered by an inscription reserved in white on a blue ground, conventional foliage and birds moulded in relief in the centre upon a lustred brown ground. Christie, March 13, 1902. £14 14s.
- Plaque, large rectangular. Hôtel Drouot, Paris, March 18, 1902. £80.
- Plaque, upright, with figure of a huntsman below a moulded inscription, 14 in. \times 8 in., in oak frame; and set of seven hexagonal tiles, delicately enamelled with an arabesque design in black upon a turquoise ground, in oak frame. Christie, March 13, 1902. £19 19s.
- Tile, star-shaped, with narrow border of inscriptions, and with a flowering bush in the centre reserved in white upon a lustred-brown ground 12 in. diam., and another with similar border of inscriptions, and with ornaments in the centre, both in oak frames. Christie, March 13, 1902. £15 15s.
- Tiles, pair, hexagonal, each painted with a delicate design in black upon a turquoise ground; and a turquoise cross-shaped

tile, moulded with foliage in relief. Christie, March 13, 1902. £15 15s.

Tiles, set of four, star-shaped, arranged as a diaper-pattern with five cross-shaped tiles, each enamelled in lustrous brown with arabesques, bordered by a narrow band of inscriptions, mounted with dark wood. Christie, March 13, 1902. £19 19s.

DAMASCUS FAÏENCE

HUTH COLLECTION SOLD 1905, AT CHRISTIE'S

Dish, with dark blue centre, decorated with tulips and other flowers, reserved in white and enamelled turquoise-blue and sage-green; in the well of the dish are rosettes divided by formal tulips, dark blue border with flowers reserved in white, 14 in. diam. £294.

Dish, finely painted with branches of single roses, tulips, etc., in dark-blue, mauve, green, and brown, 14½ in. diam. £378.

Dish, with shaped border, enamelled with double sprays of hyacinth, folded leaves and conventional flowers in shades of blue, green, and mauve, and with compartments of ammonite scrolls on the border. £360.

Dish, with shaped border, decorated with fungi and conventional flowers in shades of blue and green, 14 in. diam. £524 10s.

Dish, enamelled with a trefoil arrangement of hyacinths and carnations in shades of blue, green, and mauve, dark blue border with flowers in white, 12½ in. diam. £283.

Dish, large, with shaped border, the whole enamelled blue, with cone ornaments and conventional flowers reserved in white and painted in tints of blue, 15 in. diam. £252.

Dish, with shaped border, finely enamelled with a radiating spray of various conventional flowers in shades of brown, green, and mauve, ammonite scrolls on the border, and groups of leaves in blue; 14 in. diam. £210.

Dish, shallow, enamelled dark blue, with five triangular-shaped arrangements of blossoms, with roses between tinted blue, 11 in. diam. £65 2s.

Dish, with dark blue quatrefoil-shaped panel, having reserved cone-shaped panels, with decoration in turquoise and mauve, 11 in. diam. £189.

Bowl, the exterior enamelled dark blue, and enriched with folded leaves and various flowers, reserved in white, and tinted mauve, blue, and green, a circular panel of ornament inside, $9\frac{1}{2}$ in. diam., $4\frac{1}{2}$ in. high. £420.

Bowl, large, on cylindrical foot, the exterior finely enamelled with interlaced sprays of conventional flowers and leafage, in shades of blue and green, the interior decorated with duplicated double sprays of bluebells forming eye-shaped panels, in the centre of which is a panel of similar form, enamelled turquoise-blue, and enriched scrolls in black and buff, $10\frac{1}{2}$ in. high, $17\frac{1}{2}$ in. diam. £600.

Bowl, the exterior enamelled blue, with a running design of folded leaves and spiral tendrils reserved in white; in the interior, round the border, are lambrequin panels, also enamelled blue, with devices reserved in white, and with a centre circular panel with arabesques in white on blue ground, 17 in. diam., $9\frac{1}{2}$ in. high. £136 10s.

Bowl, enamelled on the exterior and interior with groups of delicate spiral ornaments in brown, and further enriched with rosettes in shades of blue at given intervals, $17\frac{1}{2}$ in. diameter, $7\frac{1}{2}$ in. high. £210.

Pilgrim-Bottle, the body and neck enamelled in shades of blue with greyhounds, stags, and hares, $12\frac{1}{2}$ in. high. £210.

Jug, enamelled dark blue, with fruit-shaped panels reserved in white, painted with quatrefoils in dark mauve, $7\frac{1}{2}$ in. high. £62.

Another, nearly similar, $7\frac{1}{2}$ in. high. £66.

OTHER DAMASCUS PIECES

Border tiles, set of four, with a running design of folded palm-leaves and conventional flowers in shades of blue on an indigo-blue ground, $9\frac{1}{2}$ in. high. Christie, March 13, 1902. £17 6s. 6d.

Dish, shallow, with alternate cone-shaped groups of small white flowers and sprays of roses in pale blue upon an indigo-blue ground, 11 in. diam. Christie, March 13, 1902. £44 2s.

Frieze tiles, three, oblong, with a duplicated design of folded palm-leaves and arabesques in blue and green on dark blue ground, in ebony frame. Christie, March 13, 1902. £5 15s. 6d.

- Panel, formed of fifteen rectangular tiles, the whole forming design of mirror-shaped panels, arabesques, and conventional flowers in various shades of blue and green, 38 in. by 24 in. in ebony frame. Christie, March 13, 1902. £28 7s.
- Tiles, set of three, with duplicated branches of rose foliage separated by cypress-trees, a narrow band across the base with arabesques reserved in white on an indigo-blue ground, 12½ in. by 11 in., in oak frames. Christie, March 13, 1902. £25 4s.

RHODIAN FAÏENCE

HUTH COLLECTION

- Dish, with cone and leaf-shaped panels reserved in white on brick-red ground, on a field that is respectively dark blue and green, blue ammonite scrolls on the border, 12 in. diam. £105.
- Dish, the well divided into three compartments by two folded leaves, the panels alternately of dark blue and translucent green scale pattern, blue ammonite scrolls on the border, 12 in. diam. £94 10s.
- Dish, large, with blue centre, having the Persian Lion and Sun reserved in white and enriched with brick-red and translucent green, the ground further ornamented with spray of flowers, and blue and black ammonite scrolls on the border, 16 in. diam. £199 10s.
- Jug, enamelled upon a turquoise-blue field with duplicated cloud ornaments, each heightened with touches of coral colour, 10 in. high. £84.
- Jug, with sprays of bluebells and hyacinths in blue, green, black and coral colour, 10 in. high. £52 10s.
- Dish, with shaped outline, the well enamelled with alternate cone-shaped panels of blue and green scale ornament, with overlapping leaves reserved in white, heightened with brick-red, 11½ in. diam. £89 5s.
- Dish, with dark blue well, across which is reserved a cloud in white, enamelled with a spray of flowers in brick-red and green, similar flowers on the blue field, blue ammonite scrolls on the border, 12 in. diam. £105.

- Dish, with translucent-green centre, having a cherry-tree and tulips reserved in white, and further enriched with touches of brick-red and dark blue, narrow petal-pattern border of dark blue and brick-red, 13½ in. diam. £315.
- Deep dish, with coral-red centre, having sprays of conventional flowers reserved in white, enriched with green and dark blue; in the centre of this is a cone-shaped panel containing arabesques; the border is a frieze of dentated leaves reserved in white on a blue ground, 14½ in. diam. £73 10s.
- Dish, with coral-coloured centre, having a cherry tree and conventional tulips reserved in white, and heightened with blue and green; the border is also formed of a narrow band of coral colour, with reserved white annular ornament with blue centres, 13½ in. diam. £357.
- Dish, with similar decoration in the centre, but on a blue ground, with a border of coral-red with a running foliage design in white heightened with green, 13½ in. diam. £189.
- Saucer-dish, with carefully drawn conventional leaves and flowers enamelled in green and black, narrow petal-pattern border. £105.
- Dish, with shaped border, entirely enamelled chocolate colour, the whole of the face painted and enamelled with sprays of bluebells and tulips in white, blue, and black, 12 in. diam. £273.
- Dish, saucer-shaped, the centre decorated with a series of rosettes one within the other in black, green, blue, and brick-red, the border formed as a dentated leaf frieze in blue, white, and red, 12 in. diam. £94 10s.
- Dish, saucer-shaped, with blue centre, having tulips, leafage, and conventional flowers reserved in white, and heightened with coral-red, green, dark blue, and black, 12 in. diam. £105.
- Dish, with deep centre, containing a large circular panel with scalloped edge, painted with a dark blue field, on which is a cherry tree and an exotic bird; these are heightened with green, black, and brick-red; bordering the central panel are arabesques in white reserved on a brick-red ground; the extreme border is formed of a duplicated leaf-pattern frieze; 12½ in. diam. £609.
- Bottle, pear shaped, with long neck, the body and upper portions of the neck enamelled with vessels in full sail upon green ground, petal panels upon the shoulder of alternate dark

blue and coral colour, with scale ornaments reserved in white, 18 in. high. £199 10s.

Jug, with rosette ornaments in mauve and turquoise-blue upon a blue scale-pattern ground, 10½ in. high. £546.

Bottle, pear-shaped, with elongated neck, the body enamelled with cone-shaped panels in coral-red and dark blue, with arabesques reserved in white; between these panels are sprays of conventional flowers, petal ornaments upon the neck, 16 in. high. £99 15s.

Jug, decorated with very finely drawn, unfolded leaves, spray of flowers, arranged in duplicated forms, brilliantly enamelled in various colours; the same ornamentation is upon the neck, but in a smaller form; green and blue scale-pattern handle; 12½ in. high. £367 10s.

Persian falence vase, with cylindrical neck, entirely painted with rosette ornaments in dark blue, 11 in. high. £84.

OTHER RHODIAN PRICES

Dish, with moulded border, alternate sprays of tulips and blue roses, ammonite scrolls and clouds on the borders, 12 in. diam. Christie, February 4, 1902. £42.

Dish, painted with sprays of vine foliage in blue and green, 12 in. diam. Christie, February 4, 1902. £5 15s. 6d.

Dish, with sprays of tulips and roses, 11½ in. diam. Christie, February 4, 1902. £32 11s.

Dish, with shaped panels of blue and green scale ornaments, ammonite scrolls on the border, 11½ in. diam. Christie, February 4, 1902. £32 11s.

Dish, with formally arranged sprays of flowers in the centre, ammonite scrolls on the borders, 11½ in. diam. Christie, February 4, 1902. £14 3s. 6d.

Dish, with moulded borders, sprays of roses, etc., in the centre, ammonite scrolls on the borders, 11½ in. diam. Christie, February 4, 1902. £17 17s.

Dish, with animals in the centre on a blue-green ground, pale ammonite scrolls on the borders, 11½ in. diam. Christie, February 4, 1902. £26 5s.

Dish, with sprays of hyacinths, carnations, ammonite scrolls and

clouds on border, 11½ in. diam. Christie, February 4, 1902. £22 1s.

Dish, with sprays of tulips and roses in the centre, moulded border with ammonite scrolls and clouds, 11 in. diam. Christie, February 4, 1902. £24 3s.

Dish, with a diamond-shaped panel in the centre of scale-work in blue, foliage and ammonite scrolls around, 10½ in. diam. Christie, February 4, 1902. £26 5s.

Jug, with sprays of carnations and other flowers, 12 in. high; and one smaller, similar. Christie, February 4, 1902. £13 2s. 6d.

Jug, with cone-shaped panels of ornaments on a blue ground, and an Anatolian ware dish, with floral ornaments. Christie, February 4, 1902. £25 4s.

Dish, painted with sprays of carnations, tulips, serrated leaves, etc., in green, coral colour, and black upon a blue ground, a form of overlapping scale ornament in black and red on a green ground on the border, 11½ in. diam. Christie, March 13, 1902. £23 2s.

Dish, with sprays of flowers in colours, and with cloud ornament on the border on an ammonite scroll ground, 12½ in. diam. Christie, March 13, 1902. £11 os. 6d.

Dish, painted in the centre with a man-o'-war in colours, cloud ornament, and ammonite scrolls on the border in blue and black, and on the underside the figure of a peacock in colours, 12½ in. diam. Christie, March 13, 1902. £14 3s. 6d.

SPAIN

HISPANO-MORESQUE

Dish, incised with half circles on the border, 14½ in. diam. Christie, February 4, 1902. £10 10s.

Dish, with gadrooned border and centre, 15 in. diam.; and a dish with bands of zigzag ornaments, 16 in. diam. Christie, February 4, 1902. £30 9s.

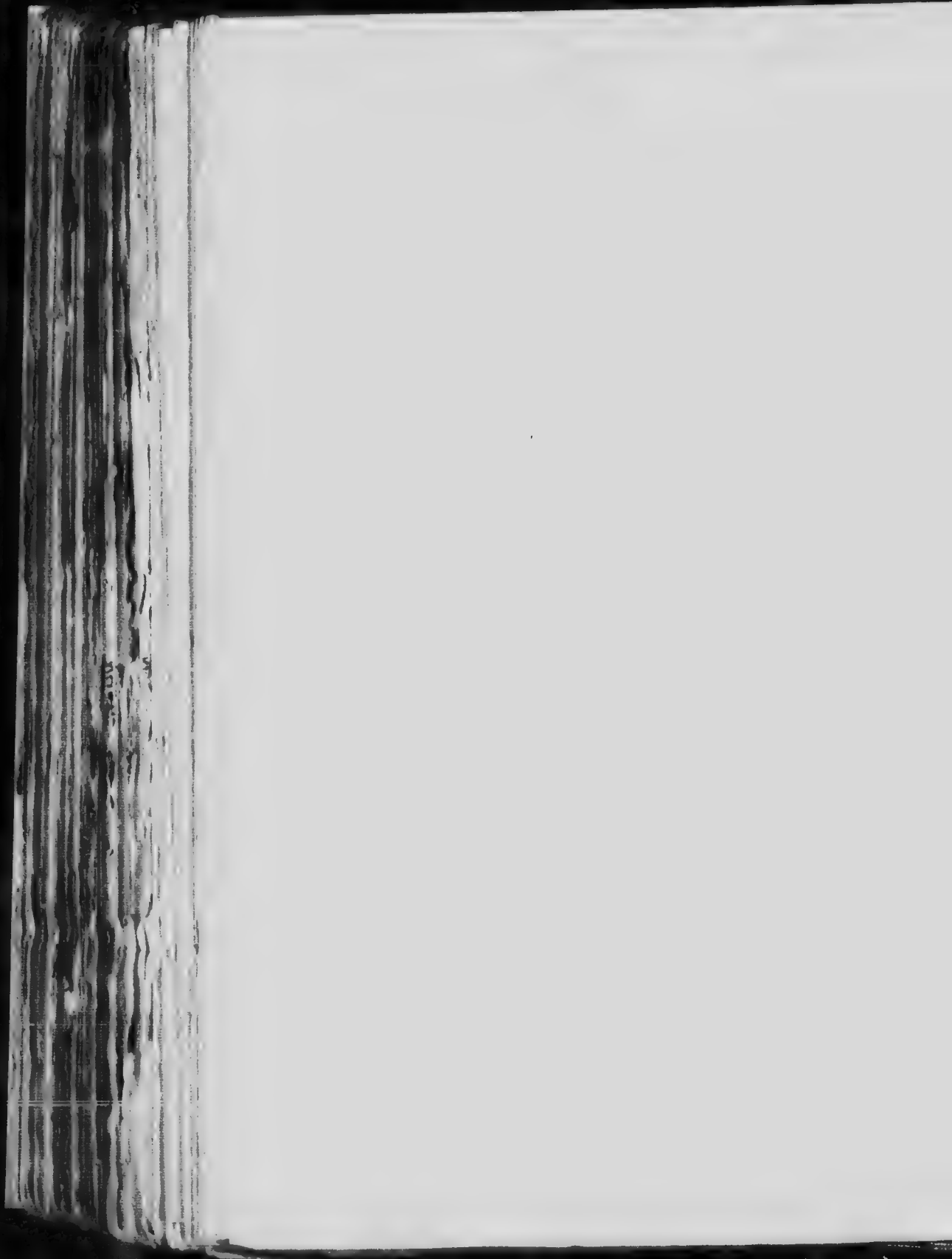
Dish, with pointed petal-shaped panels on the border, 14 in. diam. Christie, February 4, 1902. £19 19s.

Dishes, pair, saucer-shaped, with birds and trefoil ornaments in blue, 14½ in. diam. Christie, February 4, 1902. £14 14s.

Dish, with a bird in the centre, 14½ in. diam. Christie, February 4, 1902. £8 8s.

- Dish, with deep borders ; in the centre is a shield of arms, charged with a *fleur-de-lis* ; around are concentric rings of small formal, trefoil foliage ; 18 in. diam., late fifteenth century. Christie, February 4, 1902. £27 6s.
- Dish, with slightly raised centre, surrounded by lusted-brown petal-shaped panels outlined with blue, formal foliage, and scrollwork on the border in lusted brown and blue, 15 in. diam. Christie, February 18, 1902. £6 16s. 6d.
- Dish, circular, lusted with the Gothic M in the centre, 14 in. diam. ; and a smaller ditto with flowers and trefoil ornament on the border. Christie, March 21, 1902. £7 7s.
- Dish, large, saucer-shaped, border moulded in relief with fifteen petal-shaped panels radiating from the centre, alternately painted with a small trellis and floral scroll design in lusted gold ; in the centre is a shield-of-arms ; 18½ in. diam., late fifteenth century. Christie, March 13, 1902. £131 5s.
- Dish, with incised profile leaves on the border alternating with painted cone ornaments in lusted brown, 16 in. diam. Christie, March 13, 1902. £12 12s.
- Dish, with duplicated, incised, trefoil leaves on the border, spirally fluted convex boss in the centre, painted in pale lusted gold, 16½ in. diam. Christie, March 13, 1902. £17 17s.
- Dish, with incised gadroon pattern on the border, a shield charged with a rabbit in the centre in pale lusted gold, 15½ in. diam. Christie, March 13, 1902. £22 1s.
- Dish, saucer-shaped, with flat rim, 14½ in. diam., fifteenth century ; in the well is painted, in dark blue, profile view of a bird resembling a snipe ; on the rim, in similar colour, painted three slender sprays of floral ornaments ; and, above the word "Senora" in Gothic capitals ; the whole field occupied by conventional spiral foliage in pale lusted brown ; on the reverse side are painted concentric lines. Christie, March 13, 1902. £131 5s.
- Dish, with a convex boss in the centre, painted with concentric bands of ornament of lusted brown, 15½ in. diam. Christie, March 13, 1902. £9 9s.
- Dish, with convex boss in the centre, entirely decorated with conventionally arranged foliage in lusted brown, touched with lilac, a Maltese cross in the centre, 15½ in. diam. Christie, March 13, 1902. £56 14s.

- Dish, deep saucer-shaped, with a chequered coat-of-arms in the centre, $15\frac{1}{4}$ in. diam. Christie, March 13, 1902. £11 11s.
- Dish, with incised running foliage on border in lustred browns touched with blue, convex boss in the centre, and heart-shaped leaf decoration on the well, $15\frac{1}{2}$ in. diam. Christie, March 13, 1902. £30 9s.
- Dish, deep saucer-shaped, with a bird and foliage, $15\frac{1}{2}$ in. diam. Christie, March 13, 1902. £27 6s.
- Dish, with boss in centre, border divided into four panels, in the centre of each of which is a cone ornament painted in ruddy lustred gold, heightened with blue in a field of Moorish ornament with a frieze resembling a duplicated inscription; same ornamentation repeated in the centre of the dish; 15 in. diam. Christie, March 13, 1902. £34 13s.
- Dish, decoration divided into two parts, consisting of on the one half a chequered design of lustred brown and gold, and on the other half a large pine cone ornament of similar colours, $15\frac{1}{2}$ in. diam. Christie, March 13, 1902. £42.



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